DOCUMENT RESUME

ED 097 637 CS 001 375

AUTHOR Johns, Jerry L., Ed.
TITLE Musings and Marmalade (Some Thoughts on the Sticky Aspects of Reading.)
INSTITUTION Northern Illinois Univ., De Kalb. Coll. of Education.
PUB DATE 74
NOTE 128p.; Papers presented at a three-week Reading Institute (Northern Illinois University, Summer, 1974)

EDRS PRICE MF-$0.75 HC-$6.60 PLUS POSTAGE
DESCRIPTORS Beginning Reading; Dyslexia; Grammar; Lesson Plans; Phonics; *Psycholinguistics; Punctuation; *Reading; Reading Difficulty; *Reading Instruction; Semantics; Spelling

ABSTRACT

A result of a three-week reading institute at Northern Illinois University during the summer of 1974, this publication consists of papers focusing on various aspects of reading from a psycholinguistic perspective and strategy lessons to be used in the development of effective and efficient readers. The contents include five sections: "Moving to Meaning: Purpose and Core of the Reading Process"; "Foniks: Opinions and Reasoned Arguments"; "The Miscue (Or Error)?"; "Punctuation (!), In to na shan, and Learning"; and "Strategy Lessons," which contains 16 lesson plans on specific topics. An appendix consists of lyrics for a song titled "Psycholinguistics." (JM)

ED 097637

MUSINGS AND MARMALADE

(Some Thoughts on the Sticky Aspects of Reading)

Edited

by

Jerry L. Johns

U.S. DEPARTMENT OF HEALTH, EDUCATION & WELFARE
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The Reading Clinic

Department of Educational Administration and Services

College of Education

NORTHERN ILLINOIS UNIVERSITY

1974

CS 001 375

CONTENTS

ii INTRODUCTION

iii ACKNOWLEDGEMENTS

iv INSTITUTE PARTICIPANTS

SECTION 1: MOVING TO MEANING: PURPOSE AND CORE OF THE READING PROCESS

2 Dyslexic or Confused? *Nancy Peters*

7 Promoting Risk Taking in Reading *Margi Alexander*

10 Promoting Risk Taking in Reading with Older Students *Kathy Dick*

14 Psycholinguistic applications to the Classroom *Corrine Penn*

18 Psycholinguistics and Its Application to the Classroom *Diane Larson*

SECTION 2: FONIKS: OPINIONS AND REASONED ARGUMENTS

22 Alter the Ego *Virginia Moyzis*

24 Reactions to Certain Psycholinguistic Ideas *Sally Kretchmer*

27 Phonics Instruction or Is Reading an Active Search for Meaning *Margi Alexander*

31 Phonics and Reading *James S. Baer*

SECTION 3: THE ~~MISCUE~~ MISCUE (OR ERROR)?

36 Errors or Miscues: Same or Different *Cynthia Homer*

39 "Errors" or "Miscues": A Semantic Problem *Mary H. Enck*

SECTION 4: PUNCTUATION (!), IN TŌ NĀ SHAN, AND LEARNING

43 Punctuation and Reading *Nancy Mavrogenes*

46 Intonation and the Perceptive Teacher *Linda Lunt*

51 Learning is a Subversive Activity *Mary H. Enck*

CONTENTS
(cont.)

SECTION 5: STRATEGY LESSONS

55 Semantic-Relational Words *Cynthia L. Homer*

59 From Non-Words to Real Words *James S. Baer*

62 Using a Menu for Prediction *Orlis Fossum*

64 Pronouns and Their Antecedents *Edith E. Rowsey*

68 Uncommon Spelling Patterns *Richard R. Healy*

72 Risk Taking for Beginning Readers

76 Time Relations *Diane Larson*

79 Dialogue Carriers *Margi Alexander*

83 Predicting High-Frequency Words *Margaret Behrens*

87 Predicting Grammatical Function at the Word Level *Ann Dalton*

90 Confirming Semantic Clues and Synonym Substitution
Barb Guzzetti and *Corrine Penn*

94 Confirming Semantic Clues and Synonym Substitution
Karen P. Johnson

102 Using Context *Mike Kearney*

105 Meaning Through Dialect *Linda Lunt*

108 Point of View *Barbara Jurenas*

112 Understanding Motive: Propaganda or Point of View
Nancy Mavrogenes

APPENDIX: THE MELODY LINGERS ON

120 Psycholinguistics *Ric Neustadt*

INTRODUCTION

This volume resulted from a three-week Reading Institute held during the summer of 1974 at Northern Illinois University. Thirty-five participants gathered to explore the theme, "Recent Developments in Reading Assessment: Psycholinguistics and the *Reading Miscue Inventory*." The ultimate goal of the Reading Institute, stimulated by Carolyn Burke, was not to turn participants into disciples who would spread "the received word" but into questors who would develop sophistication as they continued to be involved in an examination of the reading process.

During the Institute, over 100 papers were prepared. The papers focused on various aspects of reading from a psycholinguistic perspective. Participants also prepared over 70 strategy lessons based on insights gained from the institute. Hopefully, many of the strategy lessons will be used to aid in the development of effective and efficient readers.

While this volume is probably most meaningful to the Institute participants, it was felt that this publication could also be of use to teachers, principals, and other leaders in education who actively seek to keep abreast of recent thought in the field of reading. Clearly, the volume reflects the thought of educators who work with children and yet remain committed to seeking a greater understanding of the reading process. A number of papers will be controversial. If, however, the papers and strategy lessons stimulate further thinking about the process of reading as it affects classroom instruction, the goal of bringing this volume to fruition will have been achieved.

JLJ

ACKNOWLEDGEMENTS

Many professionals deserve credit for their role in the Reading Institute. Dr. Keith R. Getschman, Chairman of the Department of Educational Administration and Services, was instrumental in providing an environment which stimulated the Institute. Dr. Jane Davidson, Director of the Reading Clinic, encouraged and facilitated the initial planning of the Institute. The remaining members of the Reading Clinic faculty also made significant contributions.

The success of the Reading Institute was due, in large measure, to the guest lecturers: Dr. Kenneth Goodman, Dr. Yetta Goodman, Dr. Frank Smith, Dr. DeWayne Triplett, and Dr. Thomas Wheat.

The selected papers and strategy lessons in this volume were made possible by the graduate students enrolled in the Institute. A number of Institute participants were also actively involved in the selection of papers. Their assistance deserves special recognition.

While the editor must assume ultimate responsibility for the finished product, all participants of the Institute deserve considerable credit for their continued and untiring efforts to improve reading instruction.

JLJ

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Acknowledges assistance in selecting papers and strategy lessons for this volume.

SECTION 1

MOVING TO MEANING: PURPOSE AND CORE OF THE READING PROCESS

DYSLEXIC OR CONFUSED?

Nancy Peters

Setting: The Faculty Lounge

Ms. Cramer: "I just don't know what to do with Kelly."

Mr. Olsen: "What's the matter?"

Ms. Cramer: "She just can't remember her sight words."

Mr. Olsen: "Oh, yes. She was like that in second grade, too."

Ms. Cramer: "Honestly, she comes to a word she's already read twice in the same story, and still doesn't know it. We go over and over the same word card till I'm sure she knows it, and then she acts like she never saw the word before."

Mr. Olsen: "She's probably dyslexic, so it's hard to know what what to do."

How often have we observed this scene, or played a role in it? The purpose of this paper is to examine one phenomenon that may be mistaken for difficulty with word recognition.

Traditionally, teachers have regarded reading as a process of recognizing or unlocking consecutive words in order to integrate their meanings and thus comprehend the author's message. This view of the reading process has strong intuitive appeal. Superficially, it makes very good sense to us as competent readers. Therefore, we work very hard at helping children master individual words to enable them to put them together and "read." Thus, when a child pauses, unsure or lost

in reading a selection, we frequently inquire: "What is that word?" or say "Sound it out," "Look it up," "That's _____," or any of a dozen other comments relating to the word itself.

Maybe with such a response, we're ignoring what is really happening in the child's thinking. The work of psycholinguistic researchers and theorists provides us with alternate views of the reading process. Kenneth Goodman theorizes that the reading process operates as a cycle of prediction and confirmation. The reader selects specific visual cues on the basis of what she expects to find, predicts the message the author has encoded, then samples further to confirm or deconfirm her prediction. Rather than examining each word left to right, the proficient reader samples the minimal number of visual cues in order to reconstruct the author's message.

The reason a skilled reader employs this sampling-predicting-confirming process so efficiently is that she possesses so much knowledge of how language works. She has learned to read efficiently by combining minimal visual information with maximum language competence.

Nearly all children coming to school have mastered the spoken language to an amazing degree. They control all of the basic sentence patterns and have a great deal of experience with how language works. Therefore, they bring to school with them the language knowledge necessary to learn to read. Their knowledge must simply be expanded to include how written and oral language are related.

Perhaps Kelly, whom the teachers were discussing, has learned

through her experience with reading instruction *not* to trust her language competence in a reading situation. Her teachers emphasize "reading words accurately," and she has gotten the message that she can't do that adequately.

As a child accumulates feedback that she is unable to remember and recognize words, it is likely that this self-perception interferes with her ability to bring her language competence to bear on the reading task. She has internalized the message that she can't remember words and operates as if it is true. Hence, she doesn't trust her recognition of a given word as a signal that alters her present prediction. Instead, she clings to her incorrect prediction, convinced that she must not know the word if it doesn't fit. She nor the teacher recognizes the nature of her difficulty, as both are focused on a word identification task.

Ironically, many times children *do* recognize the word we think they've forgotten; but since it doesn't fit their prediction, and they feel they can't remember words, they're certain they're wrong and don't know how to straighten themselves out. Treating such confusion as a word recognition difficulty only confirms the child's hunch about herself as a poor word caller and compounds the existing confusion. The reader may say the "correct" word and keep going, never to figure out that portion of the text and ultimately to disregard print as a dependable source of meaning.

If the child has made a prediction about the structure and meaning of the author's message, and the teacher supplies a word that doesn't

fit that prediction, what options does the student have?

1. Reject the teacher's word.

2. Stop and reread to make sense out of the situation.

3. Continue reading, assuming the teacher is right although she doesn't understand it.

4. Quit reading because she's confused.

The child's only practical alternative during classroom instruction that focuses on accurate word identification is number 3, and repeated experiences of this nature do not help the child understand how the reading process functions.

For example, in the story *What Is Big?*, some children have difficulty with the construction "as big as" in the sentence "I am not as big as a goat." The child reads "I am not . . ." and pauses. If we assume the difficulty is her not recognizing the word "as," we are likely, fairly quickly, to supply some help with the word "as." If, on the other hand, we understand reading as a process of bringing our language knowledge to bear on the author's structures and meanings, we can wait to see what the child tries to do in this particular reading situation in order to assess the type of hypothesis she's made about how this particular bit of language works. Our inferences will be based on what we observe about the child in this reading situation.

Let's suppose that Kelly is reading the above example. She expects the sentence to say, "I am not *(adjective)*." Her language mastery signals her that "as" doesn't fit in that slot in the structure she's predicted. But, instead of trusting her own knowledge of

language and her recognition of the word "as," she stays with the incorrect prediction, convinced that "as" must be a word she doesn't know that fits the slot. Kelly might be helped by a teacher who recognizes her predicament and encourages her to take time to figure out what's gone wrong in her predicting-confirming process. Ultimately, the predictions must be made by the reader, but the teacher can facilitate the process by not interfering, or by offering help based on the reader's actual dilemma instead of an automatic focus on a "troublesome word." Kelly may need to be alerted to the fact that it's good strategy to back up and try another language pattern, or reexamine what went before or comes after the word in question. If she sees a new prediction is called for, she may be on her way toward developing a strategy for mastering the reading process.

Clearly this is not the only type of breakdown that occurs in the reading process; but realizing such confusions may exist can help us break out of a focus on word recognition. Then perhaps we can provide experiences focusing on meaning which move children like Kelly toward greater proficiency in reading.

PROMOTING RISK TAKING IN READING

Margi Alexander

> *More simply stated, reading is a psycholinguistic guessing game. It involves interaction between thought and language. Efficient reading does not result from precise perception and identification of all elements, but from skill in selecting the fewest, most productive guesses that are right the first time.*
>
> *Ken Goodman*

The belief that a reader, to be efficient, must be willing to take chances, to predict, to risk making errors, is rooted in a psycholinguistic view of the reading process. This may not, however, be an easy or natural process for many children. Some students, because of past experiences with reading instruction, in which taking risks and possibly making mistakes was definitely discouraged, and others, because of personality traits that make it hard for them to risk, or accept making errors, may have greater difficulty in becoming risk takers. However, since risk taking should be a natural part of the reading process, it is my contention that many students will develop this ability with relative ease if the teacher strives to create a conducive atmosphere.

The first step in creating an atmosphere that would promote risk taking in reading would seem to be that of developing acceptance of errors as a natural phenomenon in the reading process. As Frank Smith put it in his book, *Understanding Reading*, "Fluent reading and learning to read fluently, requires a willingness to make mistakes. And the extent to which a child is prepared to risk mistakes is

directly related to the tolerance of the teacher in accepting them." The teacher must let the child know that reading is not a letter or word perfect process, that making errors is part of reading. He wants the child to make errors because errors often show that he is trying to use what he knows to get meaning from the printed page. The child needs to feel that reading and becoming a good reader is much like anything else he wants to do; i.e., ride a bike, swim, etc. To do these things, he needs to make predictions and then test out his predictions.

Secondly, in promoting risk taking, the teacher must help the child discover and really feel that he has a lot going for himself in terms of being successful in taking risks in reading. All discussions and instruction with the child should build his confidence in his language competence. It should be pointed up over and over again how much--in terms of understanding and meaning--he brings to reading. Before he can really be a risk taker in reading, a child needs to know that he has a firm foundation on which to take risks, that the odds are very good that he will be successful. In the same vein, the teacher needs to have available many materials that enhance the child's language competence and his experiences.

Another important aspect of promoting risk taking would seem to be the idea of helping the child discover that even if he does make a mistake that changes the meaning of what he is reading, the flow of language may help him make a correction. In other words, the redundancy of the language will often aid him in confirming or

deconfirming his prediction. The child needs to know that in reading he usually has more than one chance to find out if his prediction makes sense. By the time most children come to school, they already know this about spoken language. The teacher needs to help them apply their knowledge to written language as well.

Lastly, in an atmosphere conducive to risk taking, a teacher must be available for feedback. As Frank Smith said in *Understanding Reading*, "A child looks for feedback when he tries out one of his rules, when he "predicts" which of a number of alternative responses he should make. Feedback then is information that is right to the point. Feedback should be given all the time."

In summary, a teacher who accepts and even encourages errors, who has helped build self confidence in her students as far as their language competence and experience base, who has played on the redundancy of language, and who has been available for feedback, will have done a lot to promote risk taking in reading.

PROMOTING RISK TAKING IN READING WITH OLDER STUDENTS

Kathy Dick

One of the three suggestions given by Kenneth Goodman to the teachers who attended the "Recent Developments in Reading Assessment" Institute was for teachers to "encourage kids to take risks" in their reading. Of course, this idea fits into the basic philosophy of Goodman, his wife, and other psycholinguists who in recent years have been attempting to shed more light onto the complicated process of reading. This suggestion should be seriously considered by high school teachers, especially those who are working with students whose reading development is not up to their potential. There are several ways in which teachers can work on helping their students become greater risk takers.

Many older students who experience difficulty with reading do so partially because they are "afraid" of words that are new to them. For years, they've been told to "sound out" the word; and, for years, they have been failures at "sounding out" the word. Teachers need to help them become more willing to establish a new battle plan for these words. Typical of the student's behavior with a new word is for him to have a staring contest with it; but, since the word is usually printed in indelible ink, it usually is the victor. The student usually will shrink away from the sentence defeated. The braver student might detour around the word and move ahead (ordinarily an effective strategy). In the time he "battled" with the unknown word, he has forgotten where he's been and consequently cannot make sense

out of the words before him. The wise teacher will help this student see that he has several other battle plans that he can utilize when he meets an unknown enemy. He can take the word by surprise and call it anything he wants to that he thinks makes sense in the sentence up to that point, or he can call it "blank" and move on quickly. This gives him the advantage of being able to remember the words that came before it, keeps his mind on what he is reading and most likely will allow him to figure out the meaning of the sentence and probably even the exact "unknown" word.

While the student is gaining the confidence to attack unknown words aggressively, the teacher should be cautious not to interfere with his development. The teacher has to refrain from supplying him with words he does not know and, on the other hand, has to refrain from telling him to go to the dictionary. This is sometimes difficult for the teacher who has been taught to expect word-perfect reading, but he has to try his best not to interfere. When Jaceson, a ninth grader, bravely attempted the word "county" for the last word in the sentence, "Tailing Mike was Steve Nolan, one of the best racers in the country," the teacher had to really hold back to not correct his miscue. She had to tell herself, "It doesn't make any real difference to the meaning of the sentence." The teacher must commit himself to letting the student develop his prediction strategies and not discourage him by pointing out to him every time his guess is wrong.

In addition to becoming a risk taker with words, the reluctant high schooler needs to be encouraged to become an active predictor of

meaning on a larger scale. He has to be encouraged to look at the title of a narrative or non-fiction passage and take the risk of making guesses as to what the passage will be about. When he sees the title, "Birds of a Feather," he should make some guesses as to what type of selection he is about to read and what type of information (or story) it will relate. Even if his prediction is completely wrong, his taking an active approach to the reading task will help him gain more meaning from the selection. He has a purpose for reading--to find out if he is right or not.

The student can be offered another opportunity for taking risks; that is, to risk reading faster than he is now. For eight or ten years of his life, he has been taught to read carefully and deliberately; so when the teacher hits him with the idea that his comprehension of the materials might actually improve if he risks reading faster, he is found to react with, "But if I read faster I won't understand what I'm reading." This can be argued by demonstrating that words in isolation do not convey meaning. (The word "the" itself does not convey meaning. If "large" appears after it, there is a little more meaning; but if "manhole" is added, the three words together convey a specific message to the reader.) If he can be led to try reading more quickly, the reader will soon find that reading faster will not have a negative effect on his comprehension (as long as he continually keeps meaning in the forefront) and most likely will help his understanding of the material. The teacher must work to convince him that he should take the risk of trying to read faster.

These are but a few ways in which teachers can help their students become greater risk takers in their reading. If the teacher is willing to take the risk of letting the students become more active and aggressive in their reading, they should make progress toward better reading.

PSYCHOLINGUISTIC APPLICATIONS TO THE CLASSROOM

Corrine Penn

After trying to synthesize the information provided by all the speakers and all my reading, I feel I have gained insights into the reading process which will enable me to go back to my classroom in the fall with the kind of knowledge and understanding that will help me to be a more effective teacher of reading. I also hope that I will be able to influence other teachers who work with me by sharing some of my experiences in this institute. This is quite feasible since our building has no special reading teacher or consultant. Therefore, I am thought of as a resource person in this area and also a coordinator of the reading program in the building. I don't think that I have gained enough competence to explain intelligibly such things as decoding-recoding-encoding or bound morphemes and other technical vocabulary, but I can lay the foundation for applying some simple strategies and for looking at a child's reading errors for strengths as well as weaknesses. The following discussion will help me to gather my thoughts for sharing with others.

Frank Smith says that we can't teach kids to read, but we can guide them and give them information while they are learning to read. I like to think of my approach to teaching reading in this sense of guiding children. From now on, in my mind, the surface structure "teaching" will have the deep structure of guiding rather than that of lecturing, instructing, or teaching in the traditional sense of of the word. I believe this concept could be shared with other

teachers and expanded to include Yetta Goodman's definition of reading. We have already made a concerted effort toward allowing children to have a silent, independent, and self-selective reading time by having Sustained Silent Reading (SSR) every day in our building. However, I believe that teachers would be shocked, as I was, if they heard Ken Goodman's statement that, on the average, four minutes of "reading" is actually done in our classroom reading lessons. As I look back, I see how true this is. Although I have always allowed for extra reading time, I made sure my children did their workbook assignments before they could go read a book. There will be a significant change in my approach to such assignments in the future.

I also agree with Frank Smith's statement that all methods of teaching reading work because children are so adaptable but that there is no one foolproof method. With this in mind, I will continue to use many of the same materials and methods which I have used in the past but will find myself stressing the meaning of the printed message more than ever before. I always thought that I tried to show children that reading is almost the same as speaking and that it must make sense. However, I now feel that I was often contradicting myself by introducing new words (even though in sentences, not isolation) before a story was read. I see where I should give children a chance to use their own three language systems to figure out such words. Then, if there is a lack of concept, or other specific problem blocking meaning for a student, I can deal with that specific problem rather than provide practice on recognizing words.

The promotion of risk-taking is totally new to me, yet I feel perfectly comfortable with the idea. My tutoring this summer has provided a great time for applying these new ideas, and I believe I have seen improvements in my child's reading. I began the tutorial sessions thinking I would have to build sight vocabulary and definitely work on vowels. However, I have found that writing strategy lessons geared to promote taking a risk or guess with no penalty for wrong guesses has made my student more confident in the task of reading. Learning to make predictions, take risks, and substitute meaningful words has helped to equalize this child's three language systems. By being concerned with meaning, looking at beginning sounds, and utilizing his knowledge of the language, this child has read words far beyond his present sight words. I felt this should be mentioned here because this experience has made me feel certain that application of these concepts in the classroom is feasible. I am going to make a chart for myself to constantly remind me of significant ideas. Although it will omit many concepts of importance, it should keep me on my toes to recall this Institute's concerns from my long-term memory! The chart will look something like this:

LET THE KID READ

1. Note his strengths and weaknesses
2. Keep the focus on meaning
3. Promote risk-taking and prediction

   Does it make sense?

   Does it sound right?
4. Consider language facility, experiential and conceptual background, and interest
5. On to "bigger and better miscues"

I have found it extremely difficult to synthesize the vast quantities of newly received information in this one paper. Each concept is related to another and like the intertwining of our language systems proves difficult to separate. I have found that this is only a superficial overview of knowledge gleaned from this Institute. The synthesizing of ideas will be continuous as I work at applying my knowledge to help children become effective and efficient readers.

PSYCHOLINGUISTICS AND ITS APPLICATION IN THE CLASSROOM

Diane Larson

The Institute has reviewed some ideas that I have heard before in classes and offered many ideas, new to me. After I have sorted through all my papers, books, and various bits of information, I will find many ideas and strategies applicable in my classroom. At this point, however, several things have become apparent.

Psycholinguistic principles can be applied to any basal series. We are adopting a new basal program and it does not seem to conflict with the ideas I have gained in this Institute. I will be able to structure the activities in the teacher's manual so that strategies are developed by the students.

I have stressed that reading must involve comprehension, but the Institute has brought this to my attention again with much more force. I think I have a more complete understanding of the concept of comprehension and its role in the reading process. Knowing that a reader makes use of graphophonic, syntactic, and semantic cues in reading will undoubtedly affect my approach to teaching. I feel that I will spend much less time on teaching of word attack skills, especially in a remediation situation. I still think that they should be presented, but I know I will definitely change that presentation. Children should be less dependent on phonics and more dependent on syntax and semantics.

Predicting as a necessary part of reading will also be included. After listening to Frank Smith and participating in the Goodmans'

activities, I can see a need to get the children to predict while reading. They should use the three language systems when making these predictions. Redundancy in language makes this possible. Smith said that it was "impossible to comprehend without prediction." An extension of this is to encourage children who might not want to predict, to do this on their own, in order to become "risk" takers.

Because prediction is used, an incorrect prediction will result in a miscue. The Reading Miscue Inventory (RMI) can be used to evaluate the miscues in a qualitative manner. I plan on using the RMI with several of my students this coming year. The results will be helpful in planning correction strategy lessons. This will enable the readers to use their strengths and become less dependent on the teacher. The approach of the reading strategy lessons will be used to teach any concept to all students. Goodman stated that an efficient reader uses the least cues. These lessons will be aimed in that direction.

Reading to the class has always been a practice of mine. It was stated that exposure to complex language will increase children's competency. I do plan to continue this practice. I also plan to do more "reading" as defined by Yetta Goodman. More opportunities to read both during reading "class" and at other times are desirable.

Goodman stated that "the reading process cannot be fragmented because the reader does not use all the information available to him. . . . The reader picks and chooses from available information only enough to select and predict a language structure. . . . It is

not in any sense a precise perceptual process." I think that this statement ties together many of the psycholinguistic concepts of the reading process and this Institute. It has great implication for application by the classroom teacher.

SECTION 2

FONIKS: OPINIONS AND REASONED ARGUMENTS

ALTER THE EGO

Virginia Moyzis

Now, class, we've learned our phonic rules,
They will be very useful tools
To help you learn to read with ease.
Since you all know well your A,B,C's
We'll use flashcards. They will help a lot.
Can you read about Dick and Jane and Spot?

Using the rules we have learned, we found
Vowels give the words a certain sound.
We know that the first vowel does the talking
Whenever two of them go out walking
As in "boat" and "coat." Now on this basis,
How would you sound out the word "oasis"?

Are there other words with vowels together?
No! Not "house," "mouse," not even "weather."
Can't you understand what it's all about?
Why do I always have to shout?
Look at "maid," "paid," "raid." No, not "said"!!
Can't you keep things straight in your head?

A simple consonant, followed by "e"
Makes a vowel preceding it long. You see?
Like "hate" and "fate"? Yes. And "rope" and "dope".
Very good, you've finally caught on. (I hope.)
Now try some more using these facts
"Love"? "Come"? "Some"? No, no, not "axe"!

Let's try to speii "cat." That's fine, now "mat"?
And you should know "fat" and "sat."
Now can you make a sentence, Joe?
"Mat sat on fat cat?" Oh, no!
I don't believe this. How can it be?
I followed the manual to a "t."

If they had learned their phonics well
Why is it, then, that they can't spell?
We went over and over the sound of "p."
And they can't even read, "catastrophe."
They use a phone but they can't spell it.
They can't read "phooey" but they can yell it.

How will they ever graduate
If they can't read, they can't punctuate!
I can see them now in a high school class
They can't read the questions. How can they pass?
There must be an ending to this story.
Should I try a Miscue Inventory?

But this calls an error a simple miscue!
I don't believe this will ever do.
They say that to teach words in isolation
Is taboo and has no relation
To reading for meaning. Is this the goal?
Parts are not as important as the whole?

Well, OK. Maybe I'll give this a trial.
It just may happen to be worthwhile.
I may have to alter my philosophy,
If the spotlight's on learning, it has to be.
Teaching will not be the expedient.
Learning becomes the important ingredient.

It's going to work! I can tell.

I wonder who sells the material.

REACTIONS TO CERTAIN PSYCHOLINGUISTIC IDEAS

Sally Kretchmer

The main idea behind articles written about psycholinguistics seems to be that reading is meaning. I would agree with this statement and think almost all teachers would agree even though there are many instances when the word reading is used incorrectly. Not many teachers are satisfied with a child's progress if he or she can pronounce every word in a story but has no comprehension.

Many articles seem to state or infer that some of the current programs and practices either harm or add nothing to the reading process. Phonics especially seems to be on the "bad" list of many psycholinguists. I think that phonics should be included in reading instruction. Even though perfect mastery of all phonics rules, if at all possible, were attained by all children, I realize that this is no guarantee that a child could pronounce every word he ever saw or that word calling would insure meaning. On the other hand, if a child cannot word call most of the words he or she sees in print, I do not believe a child could get meaning either. I see phonics playing an important role in the psycholinguistic theory about prediction. If a child does not know a word in a sentence, it is true that he will be able to eliminate many choices by the grammatical function of the word and further refine his choice by semantics. Even after using these two strategies, I believe a reader would, in most instances, still have many alternatives. Phonics helps the reader further predict or confirm his ideas of the word. Therefore,

I think it is important that phonics be taught in initial reading instruction.

I do not think that some teachers might spend too much time on phonics or not enough time on the other two systems of semantic and syntactic aspects of the language. I think more of an issue might be whether or not a child can learn sounds and letter association by himself from his contact with the language or does the child need much formal instruction? If a child does need formal instruction, how much instruction really contributes to the reading process?

Since no one to date has come up with a foolproof approach to the teaching of reading that insures every child's success, I would agree with some of the psycholinguists that children need to be given more opportunities to learn to read on their own. Children need to devote more time to actually reading material of their own choice in the classroom. I think that children can teach themselves more about reading than is commonly realized by many teachers. From my experience in the classroom, this reading needs to be done *on a daily basis* and not just be a weekly occurrence. Some children, when first beginning the reading time, do not know how to handle it and do not spend the time reading. However, the more time provided for the children to read, the better they use their time for reading. After a few weeks, all the children in the room will be reading or discussing what they are reading with other children.

While the reading programs today have not had spectacular success, neither have they entirely failed. The role of

psycholinguistics, as I see it, would be to communicate the results of their research which would help teachers ask questions about the reading process.

PHONICS INSTRUCTION OR IS READING AN ACTIVE SEARCH FOR MEANING?

Margi Alexander

A belief commonly held by many educators and lay persons is that instruction in phonics is a necessary component of a reading program; a belief that students need to be taught, and apply spelling-sound relationships and rules before they will be proficient readers.

Researchers in the field of psycholinguistics have discovered, drawn together, and documented a great deal of information that would seem to refute this belief.

In this paper, I would like to elaborate on two, of many, areas of theory and knowledge from psycholinguistic research that seem to be telling us phonics instruction should not be a central focus in a reading program. The first area deals with how meaning is acquired in reading, and the second with the model of a proficient reader.

Proponents of phonics instruction and psycholinguists seem to have very divergent views of how one acquires meaning from reading. Those advocating phonics instruction seem to be saying that a reader goes from written language to oral language and from oral language to meaning. In other words, a reader needs to obtain the sounds of language first and he then uses these sounds to acquire meaning. As Ken Goodman stated in the article, *"Unlocking the Program, Two Viewpoints,"* "Instead of teaching the processing of language to get meaning, phonics instruction teaches the processing of language to get to sounds or words."

Psycholinguists, on the other hand, are saying reading is an active search for meaning, not letter and word identification. Anything short of meaning is not reading. When reading, one goes from the surface structure or print to the deep structure--meaning. Meaning definitely precedes sound. Meaning is used to get to sound. An example, similar to those used by Frank Smith in his book, *Psycholinguistics and Reading*, to support this idea is as follows:

It was one minute past two.

The pill was very minute.

It would not be possible to sound or pronounce the word minute correctly in these sentences (or words in many other sentences) if you did not first know the meaning and function.

Therefore, when we stress the relationship of graphics and sound, we often do so at the expense of meaning. When a reader is dealing with the processing of letters to sounds, it is very difficult for him to deal with the text as language and to make decisions about semantics and syntax that are necessary if he is to go from the surface to the deep structure or meaning. As stated by Ken Goodman in the article, *"Orthography in a Theory of Reading Instruction,"* "Excessive concern for phonics induces short circuits in reading."

Believers in phonics instruction and psycholinguists appear also to have very different views of the type of reading that signifies a proficient reader. The decoding or phonics point-of-view requires a word by word model of reading. For, if a reader goes from

sounds or oral language to meaning, it is necessary for him to process every word. This is not only inefficient in terms of meaning getting, but, as Frank Smith states in his book, *Psycholinguistics and Reading*, and referred to in his talk to the Institute, it is often even impossible to process one word by the phonics method. "Decoding the written symbols to sound would be physically impossible. Individual letters cannot be identified faster than 4 or 5 a second because the visual system just will not process any faster. In addition, short-term memory will not hold more than 4 or 5 letters at a time, so that by the time the end of the word is reached, the beginning is forgotten." Therefore, if one tries to read by the decoding model, he is not only setting himself up with an extremely inefficient and difficult task, he is really disregarding meaning acquisition as the purpose of reading.

In contrast to the word by word model of reading of phonics advocates, psycholinguists are saying that the proficient reader is one who uses the least amount of visual cues to get the meaning. A reader predicts what he will see, he chooses from the many cues he has available, semantic-syntactic-graphophonic, and selects only those that carry the most information. He does not need to read every word as it is on the printed page. The ability to obtain meaning, and not simply to call words, is the sign of a proficient reader.

In summary, research in the field of psycholinguistics seems to be saying phonics instruction, and insistence on its use, does not aid,

and in fact may be detrimental, to a reader in his search for meaning. We need to take a serious look at classroom instructional practices in this area.

PHONICS AND READING

James S. Baer

For the past several years, many schools throughout the United States have conducted their reading programs under the assumption that the knowledge of certain sound-spelling relationships can be used to help children master reading and spelling. This approach, more commonly called phonics, has been the focus of much discussion and cussing. Phonics programs have come under considerable fire from psycholinguists who maintain that sound-symbol relationships have little relevance to the reading process.

This past year I have been involved in studying the language process and have also been exposed to many of the ideas and concepts which psycholinguists advocate.

It is my purpose in this paper to discuss some of the faults which are common to phonics and phonics instruction in reading.

A basic fault in phonics programs is the idea that visual and auditory activities are needed before the child is "ready" for phonics. Studies have shown that there is little correlation between children's auditory power and their reading achievement. By the time a child enters first grade, he is able to produce all but four or five of the phonemes and more times than not he is able to discriminate with little difficulty these few. Evidence also indicates that there is little growth in children's auditory discrimination abilities after the age of seven, which gives little support to the notion that six-year-olds do not have the auditory power to learn phonics. It is

therefore obvious that pre-phonics training programs are a waste of time for the teacher as well as the student.

The lack of attention given to syntax as a cue for the recognition of individual words is another problem which is inherent in phonics instruction. Phonics programs apparently have never considered the differences between teaching isolated words and teaching words in the context of sentences. Beginning readers are sophisticated users of language and in spoken language they rely on syntactic clues and semantic information to obtain meaning. Learning to read should be no different, but phonics does not capitalize on the children's guessing ability, especially when words are taught in isolation.

The third shortcoming of phonics programs is the fact that many times the element of dialect is mistreated. Dialect differences are avoided by phonics instruction, and worse yet is that many times teachers insist that the child learn to speak the "standard dialect" (whatever standard dialect means) before he can learn to read. In other words, the child has to learn another language--he has to learn how to speak it, and then read it. Teachers should not try to change a student's dialect (I'm not so sure it's possible to change a student's dialect) because one cannot teach a child to say the spelling system. There is no best-spelled dialect.

Many phonics programs stress the teaching of prefixes and suffixes with the understanding that this particular type of instruction aids the child in learning to read. These particular programs are based on the assumption that knowing the meaning of a prefix or

suffix is one prerequisite for learning to read. Besides the fact that the meanings of affixes have lost their singular meanings over the years (e.g., receive), it seems to me that it is unrealistic to expect a child to remember the many meanings of affixes. It seems unrealistic to expect adults to remember such nebulous, ill-defined matters, but it can still be shown that affixes are given attention in many phonics programs. For a child to apply his knowledge of affixes, he must know the several meanings of each affix; he must integrate this knowledge when confronted with such a word. It seems to me that this complicated art is beyond the abilities of elementary children; but, more importantly, it has little to do with the reading process.

Another practice which is common to phonics texts, one which to me seems to be illogical, is that of teaching children how to mark the accented syllables in polysyllabic words. First of all, before a child can do this successfully, he must know how to read the word. Secondly, if he knows how to read the word, what practical value does he gain from working with such words? This practice does not seem logical in any sense, and it would seem that the effort spent working with this procedure would waste the time of many children.

Finally, the question of maintaining the emphasis on meaning acquisition can be seriously questioned by individuals who are able to observe the sound-symbol practice in operation. Words taught in isolation, emphasis on the sound of words, and the configurement of letters only tends to draw the attention of children away from

meaning. Concentrating on the parts (e.g., words, individual letters, long and short vowels, etc.) creates a situation where the sight of the whole is lost in a maze of incidental details.

I have tried to express my discontent with phonics instruction by putting down on paper some of the arguments against phonics programs. This paper by no means represents all the arguments aimed against phonics, but it does represent the level of knowledge that I have reached concerning phonics. Since I am much more in tune with psycholinguistics, I felt this paper would represent an excellent opportunity to differentiate my understanding of phonics from psycholinguistics. I feel I have achieved this goal.

SECTION 3

THE ~~MISUE~~ MISCUE (OR ERROR)?

ERRORS AND MISCUES: SAME OR DIFFERENT

Cynthia Homer

"Error" and "miscue" are synonymous with respect to their lexical meanings. Sports enthusiasts know a "miscue" as an "error" in its specific association with baseball and billiards. Yet, the word "miscue" has donned still another definition in the dawning era of psycholinguistics as it relates to the reading process. Are "error" and "miscue" synonymous with respect to the oral reading process? Is one term more appropriate in the field of psycholinguistics?

This writer supports the notion that the two terms are synonymous when observing oral reading behavior. Yetta M. Goodman, co-author of the *Reading Miscue Inventory*, and a foremost authority in the field of psycholinguistics, uses the terms interchangeably in her article which deals with teaching strategies (1).

Reading specialists understand that an "error" in any oral reading situation is a deviation from print or an observed response which does not match the expected response. Also, clinicians and knowledgeable classroom teachers have been analyzing oral reading errors for years, especially those that occur in an informal reading inventory. Teachers have always wanted to know "why" Johnny reads "He was a dog," for "He saw a dog." It is true that even this writer has carefully analyzed oral reading errors by listing in columns the reader's observed responses, the expected responses, and possible causes of the student's errors. To say that all teachers only look at errors quantitatively would be an inaccurate statement at best.

Kenneth S. Goodman defines a "miscue" as "an actual observed response in oral reading which does not match the expected response" (2). The reader will note that Dr. Goodman's definition certainly correlates with the above definition of "error." Why then do the psycholinguists prefer to use the term "miscue" as opposed to "error?" It appears that the answer is twofold: (1) the term "miscue" has specific ramifications for psycholinguistic theory, and (2) the term "error" has a negative connotation with respect to oral reading.

The psycholinguists believe that "reading is a meaningful interaction between the language of the reader and the language of the author" (3). There are three cueing systems (graphophonic, syntactic, semantic) that a reader uses when he encounters written material. If the reader deviates from the print when reading orally, then one or more of the cueing systems have been overlooked--hence, the term "miscue." A "miscue" suggests that a reader is not cueing into one of the three systems of signals.

Because psycholinguists are emphasizing the reader's strengths rather than his weaknesses, the term "miscue" is preferred. The negative connotation that is sometimes attributed to "error" has no place in the field of psycholinguistics. When Yetta Goodman employs "error" for "miscue," the former word assumes a positive connotation--that of being a "window into the reading process" (4).

In summation, the two terms presented here are essentially identical. It appears that "miscue" is more appropriate than "error" in the world of the psycholinguist.

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"ERRORS" OR "MISCUES": A SEMANTIC PROBLEM

Mary H. Enck

"Errors" and "miscues"--two words which may be used by an observer to describe what she/he interprets as a deviation by a reader from the expected response to print. Justification for their use of the second term was offered by Carolyn Burke and Kenneth Goodman in 1970:

> *. . . we prefer to call the phenomena we are studying "miscues" because we have come to believe strongly that they are produced in response to the same cues which produce expected responses, and that the same mental processes are involved in generating both expected and unexpected responses* [1:121].

The term "error" is so common in our language that to most it bears the notion of wrongness; thus, the reader who does not precisely recode from the graphic system to oral language is reading wrongly, not in the way the author intended.

A decade of study by such psycholinguists as Yetta and Kenneth Goodman, Frank Smith, and Dan Slobin has indicated that, in the process of reading, no one exactly reproduces the language of the author; instead, the proficient reader uses as little graphic, semantic, and syntactic information as is necessary to comprehend meaning, which is the reader's goal (2:9). The complex process of reading involves the association of the reader's knowledge of language and her/his background of experiences with graphic symbols of the language and experiences of the author. Through processes of sampling, prediction, and confirmation, the reader utilizes graphic, semantic, and syntactic cues to

reconstruct the author's meaning in language that is meaningful to the reader. Miscues may occur in the form of omissions or substitutions which result from encoding of the cues into the reader's own language system, but often such deviations do not alter the author's meaning.

The introduction of new terminology into any field of study may present semantic confusion. When a reader deviates from the text and meaning is significantly lost or altered, then one might ask, aren't these deviations mistakes or errors? Are some miscues actually or also errors? Do both terms still have appropriate usage in the vocabulary of the reading teacher? Does acceptance of the psycholinguistic view of the reading process necessitate omission of the word "error" from one's professional vocabulary?

Examination of the relative merits of the two terms is a miniature study in psycholinguistics. Seeing in print either "error" or "miscue" is a meaningless experience unless one has in long-term memory something with which it can be associated. Until recently, many reading teachers had no background or experience which would make meaningful the word "miscue." As one develops an understanding of the psycholinguistic view of the reading process, the term gains meaning; with acceptance of that view, the term becomes an integral part of one's vocabulary because it is then compatible with one's thinking. In other words, the term is an organic part of psycholinguistics; it was not created without basis, but grew out of years of study of the utilization of cue systems in the process of reading. Because of the negative connotation of the word "error," it is completely inappropriate in the

vocabulary of a reading teacher who is measuring the effectiveness of a reader in employing reading strategies.

The surface meanings of "error" and "miscue" are quite similar in that one immediately associates each with a deviation from expected response in a reading situation. On a deeper level, however, they are very different. One must be used to the exclusion of the other, because the views of the reading act from which they were derived and which they thus embody, are incompatible. In addition, "error" suggests only an end product, with no concern for the process through which it was produced; "miscue" suggests that mental processes are involved, even in producing an unexpected response; "miscue" suggests that the process of reading involves the active participation of the reader; finally, "miscue" suggests that those processes and that reader are the focal points for analysis of reading effectiveness. It is essential that "error" not be used to describe reading behavior until psycholinguistic knowledge becomes more universally accepted by teachers of reading; then maybe it will not matter what they are called since cause and quality, not quantity of those 'wha'cha ma call-its" will be of primary concern.

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SECTION 4

PUNCTUATION (!), IN TŌ NĀ SHAN, AND LEARNING

PUNCTUATION AND READING

Nancy Mavrogenes

In order to show how an Institute like this sharpens one's wits, I would like to quote two short passages I have read in the past four days:

> *Readers are able to make predictions. A prediction is based on minimal kinds of information and the linguistic competence that the reader brings to the task. . . . Punctuation appears to be an unimportant part of the reader's cues because it comes at the wrong end of the sentence. The reader has to predict a question pattern long before he gets to the question mark. The exclamation point only confirms what he already should have known if he's going to read successfully. So at the best punctuation is a system of checks against the reader's predictions* [Kenneth Goodman, "Orthography in a Theory of Reading Instruction," Elementary English, December, 1972, p. 1259].

> *Constantine of Greece, deposed, as King by the military Government, while in exile last year declined to predict today when he would return to his country* [quoted exactly from Richard Eder, "Constantine Declines to Predict When He Will Return to Greece," New York Times, July 25, 1974, p. 13].

Now it seems to me that the second quotation is an example which contradicts the first. Let us look at both of them closely to see how this is so. I suspect that any reader of the New York Times has to read that sentence several times in order to get meaning. The reason is clear: two commas are misplaced and one is omitted. The comma after "deposed" sets that word apart as a single word descriptor of the King; the reader thus predicts that the following phrase--"as King by the military government"--will belong with what follows. However, the comma after "Government" stops the reader again and leaves both him and the preceding six words hanging: the prediction

is unconfirmed. Then, the poor reader continues with the phrase "while in exile last year," and since he finds no punctuation after it he predicts that it belongs with what follows and then comes up with nonsense: "while in exile last year declined to predict today when he would return to his country." Thus, the punctuation in this sentence has set the reader predicting all right, but his predictions are not confirmed and he ends up by not comprehending.

Therefore, I respectfully decline to agree with Dr. Goodman that "punctuation appears to be an unimportant part of the reader's cues" and that "at the best punctuation is a system of checks against the reader's predictions." Furthermore, his comment that a question mark comes at the wrong end of the sentence is not really accurate either. There are other signals of a question besides the question mark, and these signals come at the beginning of the sentence: WH words and the transformational rule written "tense plus Aux' plus NP plus X" (examples: "Did he hear us?" and "Has John left?"). In this case, the question mark does have the function of a check against the reader's predictions, but I wonder whether it can really be called "unimportant."

In fact, I would be much more inclined to agree with Robert Aukerman (in Reading in the Secondary School Classroom, New York: McGraw-Hill, 1972, p. 294) that punctuation can "be an important source of clues" to meaning. And, if further proof is needed, I suggest trying the experiment Aukerman describes on the same page: two students are sent out of the room and the rest of the class is

given the following mimeographed paragraphs:

PARTY DIRECTION (Punctuation removed)
Some states have attempted to abolish parties in their state legislatures in others notably in the South where only one party has the confidence of the people that party splits into factions under rival leadership. However for business to be conducted some advance agreement by the majority no matter what it is called is necessary. If all the lawmakers entered the chamber as individuals unorganized and with no preliminary understandings we would witness confusion like a tug of war in five directions. The unofficial and advance meeting of a majority or minority party of a faction or group of likeminded representatives is called a caucus or conference. It is not unlike the corridor gathering of a dozen or so seniors who a day or two before the class meeting say lets elect Tom Grumman president.

PARTY DIRECTION (Punctuation retained)
Some states have attempted to abolish parties in their state legislatures; in others, notably in the South, where only one party has the confidence of the people, that party splits into factions under rival leadership. However, for business to be conducted, some advance agreement by the majority, no matter what it is called, is necessary. If all the lawmakers entered the chamber as individuals, unorganized, and with no preliminary understandings, we would witness confusion like a tug of war in five directions. The unofficial and advance meeting of a majority or minority party, of a faction or group of like-minded representatives, is called a "caucus" or conference. It is not unlike the corridor gathering of a dozen or so seniors who, a day or two before the class meeting, say, "Let's elect Tom Grumman president."

Then one student is called in and asked to read the paragraph with no punctuation and his errors and speed are noted. The second student is asked to read the paragraph <u>with</u> punctuation. Class discussion should reveal interesting conclusions. The lowly comma--not to mention semicolon, period, quotation marks--should stand on its pedestal as not only a mark of prediction but also one of confirmation and as a real aid to comprehension.

INTONATION AND THE PERCEPTIVE TEACHER

Linda Lunt

The idea for writing this paper came from my attempting to write a strategy lesson directed toward improving students' intonation. I thought that, if they were directed to supply proper intonation, they would need to direct attention to getting appropriate meaning from the passage.

But it took me nearly all day to discover that my idea was all right except that I had my sequencing in the wrong order. Actually, intonation is a symptom or a result of the cause, inadequate comprehension. Meaning must come first, then a student can be expected to supply proper intonation.

A teacher can make good use of this information, though. When he/she notes students who omit intonation or use it inappropriately, he/she has a clue that these students may not be getting to the meaning of the material. Or they may not be making use of the syntactic information available to them. Consider the following examples. The first example focuses on two aspects of intonation: stress or the emphasis placed on a word, and pitch or the highness or lowness of the voice.

A student may be reading along and he comes to the end of a paragraph that concludes with the sentence "Ted struck out." There are several intonational patterns that could be assigned to this:

TED struck out.
(Ted, not Bob, struck out.)

Ted STRUCK out.
(No, he didn't fly out.)

Ted struck OUT?
(I just can't believe it.)

Even single words like *combat* and *complex* and *object*, improperly inflected, can send out signals to the teacher. The intonational pattern used will flow from the meaning of the passage, and an inappropriate pattern may indicate the student has failed to get the meaning of the passage.

Another aspect of intonation is juncture, or the pauses between words. In written language, these are signalled by punctuation. Consider the following examples and the confusion that can result if students fail to observe these "speed signals."

> When he comes complaining about the neighbors won't help.
>
> At our school picnics are more popular than dances.
>
> Shaking his fist at Steve Allen left the room.

These are all examples of introductory phrases and clauses. The graphic clue, the comma, should signal where the pause should occur. But, if the student confuses where the pause should be, he may not be using the context of the passage which may supply him with a cue, but most likely he is failing to use the grammar, here subordination of one idea to another, or the syntax of the sentence which signals him to pause after these introductory remarks. This failure to use syntactical structure is clear in confusion that could result from other examples.

Compound sentences:

I got along with everyone but Terry hated the fellows.

Marty did not believe him yet she voted for him.

Allen had to take charge for Mr. Willis was out of town.

Appositives:

Have you noticed Helen how worried he has been lately?

May I present Mr. Connors my history teacher?

(Appropriate punctuation is supplied at the end of this paper.)

I wasn't sure as I struggled to make a strategy lesson out of this and failed if it was desirable to direct students to place emphasis on stress, pitch, and juncture as they read silently to help emphasize meaning, and I'm still not clear on this. My guess is that it may be helpful. Yet I think that inappropriate use of intonation in oral reading can signal difficulties of the types discussed above, of failure to gain meaning and to use the syntactical structure of the material.

I came across two examples that I thought I could use in clarifying some of these intonation insights for students, and I want to include them here.

Comic strips are one source. In these, the intonation is signaled in a number of ways by adjustments in the size of the print in the bubbles. Enlarging certain words or printing them in such a way as to suggest meaning are examples. Students might enjoy looking for examples of these.

E. E. Cummings, in his poetry, breaks the standard rules of punctuation by replacing them with spacing of words to suggest the speed with which they are to be read. Students can note in "*In Just-*" how he spreads some words out and bunches others together and does all kinds of unusual things.

in Just-
spring when the world is mud-
luscious the little
lame balloonman

whistles far and wee

and eddieandbill come
running from marbles and
piracies and it's
spring

when the world is puddle-wonderful

the queer
old balloonman whistles
far and wee
and bettyandisbel come dancing

from hop-scotch and jump-rope and

it's
spring
and
the

goat-footed

balloonMan whistles
far
and
wee

Punctuation for the example sentences:

When he comes, complaining about the neighbors won't help.

At our school, picnics are more popular than dances.

I got along with everyone, but Terry hated the fellows.

Marty did not believe him, yet she voted for him.

Allen had to take charge, for Mr. Willis was out of town.

Have you noticed, Helen, how worried he has been lately?

May I present Mr. Connors, my history teacher?

LEARNING IS A SUBVERSIVE ACTIVITY

Mary H. Enck

Teachers have often criticized educational administrators and policies, feeling that amid the innumerable meetings and interminable goal-setting and program-writing, the purpose of schools--to educate children--is, if not lost, then at least unattainable. Extra-duty, extra-curriculum, and other extraneous obligations placed upon teachers may consume so much of their time and energy that little remains some days for actual teaching. Success may, in their opinion, be possible only if they attain autonomy and become involved in nothing outside of their classroom.

Teachers have, however, rarely regarded themselves as obstructors of learning. Instead, they assume they can teach a child to read, for example, or the more humble may regard themselves as catalysts in the learning-to-read process. What a rude awakening when Yetta Goodman stated that "learning is a subversive activity" and that children learn to read often *in spite of* teachers, by ignoring the reading lessons to which they are subjected!

Goodman's statement is quite thought-provoking. Pre-school programs measure children's readiness for reading and attempt to develop readiness in those who do not appear to be prepared for that experience. Yetta and Kenneth Goodman are now beginning to gather research data to support their assumption that, in a literate, print-oriented society such as ours, every child begins school, not ready, but *able* to read some print. Their assumption is so logical one

wonders why no one dared state it before. Reading is the association of meaning with graphic symbols. Surely there is no five-year-old who cannot assign meaning to some graphic symbols, whether they be on road signs, Kool-Aid packages, cereal boxes, magazine covers, or alley walls.

How interesting it is to speculate what a child would say if she or he dared to question that authoritarian figure at the head of the kindergarten class who says, "This year you are going to learn to read." Apparently saying those words on cereal boxes was not reading, the child infers, but saying those letters on the colorful charts is the real reading act. In school, when a child is finally allowed to see words in meaningful contexts, the thrill she/he experienced years before at the association of her/his name with a graphic symbol may not be regained; thus, another disabled reader is possibly being created.

The idea that possession of a language rules system and a well-developed oral language competence, rather than specific methods, materials, or teachers, are guarantees that a child can succeed in reading, may have begun the most important revolution of our educational system. Though the idea is simple on the surface, acceptance of this psycholinguistic view of the reading process will necessitate a complete metamorphosis of the role in which many teachers of reading envision themselves. From the moment a child enters school, the persons who will be "teaching" reading will need to: (1) be sure that the child realizes the sameness of all print,

that whether in school texts or on alley walls, words symbolize meaning; and (2) respect the child's language system and aid her/him in applying her/his language competence to each reading situation.

Above all, the teacher must be humble and wise enough to realize that most children have begun to read without her/his help. The teacher can best guide children to further reading proficiency by helping them realize and fully develop reading strategies based upon their early-developed language system. When teachers no longer attempt to impose upon children language rules which those children already possess, or phonics rules which interfere with the acquisition of meaning from print; when they no longer spend the majority of their time testing for reading errors and searching for a method and materials to correct those errors; when teachers finally look at children's reading strengths and weaknesses as they relate graphics and their own language system; only then will Yetta Goodman be unjustified in stating that in the process of becoming a proficient reader, "learning is a subversive activity."

SECTION 5

STRATEGY LESSONS

SEMANTIC-RELATIONAL WORDS

Cynthia L. Homer

Rationale:

Children who are of school age already use the common basic sentence patterns of American English. Their language reflects their home background and their experiences. Children need to say, see, and hear a variety of sentences, each in the same pattern, but each with a different meaning. By using this strategy, they learn to predict certain kinds of words in particular positions in sentences. They learn to read sentence patterns and note the differences in meaning when words are substituted.

To Initiate:

1. Note the earliest birthday of one of your students. (The child who has one closest to the beginning of the school year.)

2. On that day, bring an ice cream freezer to school and the ingredients for making ice cream. (Note: This becomes a science lesson, too, when the children see the effect of salt on ice.)

3. Assign duties to each student and proceed with the creation of ice cream. Strategically place tape recorders near action centers. Record conversation. Initiate a chorus of "Happy Birthday to _____," while making the ice cream. Have a huge poster board with the words printed to the song. While singing a second or third time, take time out to point out the flow of the language with sweeping motions under each sentence. Leave it in the middle of the

action, so children can expose themselves to it when they so desire.

4. When finished making it, dish it out to each class member and indulge. Note their comments on paper.

5. After cleaning up, gather in a circle-type arrangement and discuss their activities. Play back the tapes so they can hear their language responses to the activity. Pick out one child's remark and write it on an experience chart very carefully.

6. Read it back to them, again with your hand following the flow of the sentence. "This is what _____ said . . ." "Can you read it?"

7. Repeat with several students or as many as the situation warrants.

8. Then tape up that sheet nearby or put it on the floor in front of them.

9. Select a sentence about their reaction when they tasted the ice cream. It should be similar to this: "The ice cream is yummy." This will be the sentence for the strategy lesson.

Strategy Lesson:

"When you were tasting your ice cream, I heard _____ say, "This ice cream is yummy." Write the sentence on a clean sheet of the experience chart. Then ask each child to say the sentence, substituting a different word for "yummy." Each time you write the new word like this:

This ice cream is yummy
good
delicious
lumpy
messy
runny
sugary
sweet
lousy

They are saying, hearing, and seeing 9 different sentences, each with the same pattern, but with different meanings. ("This ice cream is . . ." should be filled in by the teacher.)

Follow-Up:

It is suggested that each child cut out his own sentence from the experience chart and take it home. By doing this, it gives the child time to explore the language that he has used and the written language that has coded his oral language.

Application:

The next day or at an appropriate time, the teacher can write the same example as stated earlier on an experience chart. Only this time, "This ice cream is . . ." is not written preceding every adjective and a couple of lines need to be skipped between each adjective. The teacher can then ask for substitute words that could replace "This ice cream is" for each adjective. Some such sentences might be:

Cake is good.
A banana is delicious.
My pillow is lumpy.
My room is messy.
My nose is runny.
Fudge is sugary.
Candy is sweet.
My sister is lousy.

These sentences should be read to the children several times. Some children might want to come up and point theirs out and then read it. Isolated words should not be stressed.

This strategy lesson would be syntactic employing noun substitution as a grammatical function. These types of exercises emphasize prediction of certain kinds of words in particular positions in sentences.

From here, the teacher might want to initiate a predicting graphophonic strategy, such as initial consonant cues. This could be done utilizing the above child-initiated sentences.

Or the teacher might want to do some sentence stretching exercises using one of the children's basic sentences. It must depend upon the interests and abilities of the students.

FROM NON-WORDS TO REAL WORDS

James S. Baer

This strategy is aimed at helping those students who have a tendency to produce non-words instead of real words. Also, it is hoped that this strategy will encourage students who omit words to use guessing as part of their reading process.

This strategy is primarily geared for the student who is in the beginning stages of reading, but the underlying principle of predictions may be applied at any level. The objective of this strategy is to help the student make use of context and to help him realize that reading is a meaningful process and the words he says should make sense.

During oral reading, if the student produces a non-word, the first question which needs to be answered is, does he have an appropriate meaning for the word he used. To obtain this information, the teacher must simply ask the student what the word means. By doing this, the teacher may find out that the student has meaning but may have just mispronounced the word.

Exercises to Achieve Prediction:

Written examples: By using written examples, the student will have an opportunity to work with prediction strategies.

1. Dad parks the car in the _____.
2. At the zoo you can see many _____.
3. I read a _____ about horses.

4. He gave the little kitten _____ for breakfast.
5. Jim carries his _____ to school.
6. The _____ went to the moon.
7. The _____ player hit a home-run.
8. John went to the lake to go _____.
9. David put the _____ on the letter.
10. Little babies drink _____.

Another means to achieve prediction is to present the student with a short story, with certain words omitted, and have him fill in the missing words.

THE GREAT HIT

The bases were loaded when Jim came up to bat. "If only I could hit a _____," he thought. It was the last _____ of the season. If his _____ could win the game, they would be in first place.

The pitcher was ready as Jim stepped into the batter's box. The lefty began his wind-up and _____ the ball as hard as he could. Jim took a mighty _____ and hit a foul ball. "Strike One" yelled the _____. The pitcher got ready to throw again. He wound up and fired a fast ball. Jim _____ at the ball and _____. "Strike Two," yelled the _____. Jim was determined to hit the next _____. The pitcher was ready again. He wound up and fired another fast ball, but this time Jim hit the _____. It was a long fly hit to center field. The fielder ran

all the way back to the _____, but it was no use. The ball went sailing high over the fence. Jim did it, he won the game for his team and the bright, shiny _____.

When the student leaves out an unknown word, some of the questions the teacher may ask him are as follows:

1. What word do you think you could put there?
2. Why do you think that word fits?
3. What do you think the author is talking about?
4. What other words begin like this one?
5. What other word could you put there that makes sense?

The main emphasis of this strategy is on language and the way the child uses his language. It is hoped that through language exchange with his teacher, the student will begin to realize that what he reads makes sense. By asking the student questions, the teacher is creating a situation where the student is able to draw from his experiences.

USING A MENU FOR PREDICTION

Orlis Fossum

Predicting:

This strategy lesson is designed for older children, perhaps junior high level. The children will need to have some prior knowledge of regional differences with regard to food and terms for the food-stuffs (predicting always implies prior knowledge).

Present the class or the group with a sample such as the following:

I have a menu from Somebody's House which is a restaurant close to a college in Duluth, Minnesota. Their specialty is burgers of various descriptions and tastes. Most any favorite food can be combined with one of the burgers.

What would you expect on a Wisconsinburger? Why?

Description:

The Wisconsinburger--the hamburger with a cap of mellow mild Wisconsin Colby cheese, probably made from pure Wisconsin milk from pure Wisconsin cows. No bull.

Discuss whether the group had made good predictions. What clues helped them. Which clues were misleading or not helpful?

Discuss some terminology such as the meaning of "No bull."

Here are some other burgers for you to predict their ingredients:

The Stinkyburger--Or better yet, the Limburgerburger! The hamburger mit Limburger - Don't mind the aroma - It tastes awfully

good! Chacun a son Gout!

The Cannibalburger--Be Daring! The hamburger just singed on the grill. Really, it's raw! Topped with a raw egg yolk and chopped fresh onion, continental style. Be brave!

The Hermitburger--The hamburger with a thick slice of fresh onion for the guy - or gal - who's just too popular! (Or for the introvert.)

The DareUburger--The hamburger topped with vanilla ice cream, chocolate sauce, nuts, whipped cream and a cherry. Ad nauseam!

The Duluth Blizzardburger--The hamburger sheltered beneath a "drift" of sour cream as only Duluth would, or could, have it; the garnish or course, is a Kosher pickle and Scandinavian style pickled beet. Var sa Got!

The Hillbillyburger--The hamburger topped off with Granny's old-time corn relish and a sprinkling of bacon crumbles. Jest fer fun!

PRONOUNS AND THEIR ANTECEDENTS

Edith E. Rowsey

Purpose:

To strengthen the ability to predict pronouns by recognizing their antecedents in a story setting.

Procedure:

1. List the common pronouns on the board as suggested by the students.

2. Ask the students to read the selection and fill in the pronouns.

3. Discuss choices and identify antecedents to verify those choices.

Grades:

Upper elementary and junior high (I am using it as a demonstration lesson for teachers, initially.)

THE SAGA OF PRISCILLA

Priscilla wanted to be in my classroom. Priscilla was determined to be in my classroom. Mere words could not dissuade her. Physical contact was useless. Bodily depositing her outside my door only served to deepen her determination to pop back in again at her earliest chance.

Priscilla was different from _____ other students. In fact, Priscilla was very different. Priscilla was a very self-assured

and independent calico cat.

_____ first came to call on a day in early autumn. _____ classroom is a sunken model with windows at precisely ground level. What with the southern exposure and no air conditioning, the temperature skyrockets on sunny days and windows are often open wide.

On that first particular day, Priscilla came ambling by on some unknown cat business. Pausing for an instant to look _____ over from the outside, _____ curiosity got the better of _____ and _____ had to come in to give _____ a more thorough inspection. Stepping daintily onto the window sill, _____ dropped onto the bookshelves and finally made it to the floor.

With _____ nose in the air and _____ tail sticking straight up _____ strutted really around the room, exhibiting all the pomp of a queen reviewing _____ troops.

"Cool!" and "Neato!" exclaimed the students.

"Good grief!" exclaimed the teacher. "The principal will never approve of this."

Meanwhile, once having satisfied _____ inclination to snoop, our feline visitor exited via the same route _____ had entered.

Next day _____ came back. And the day after that. Soon _____ could be expected to visit each time the windows were open. The boys and girls named _____ Priscilla in honor of John Alden's lady love, whom _____ just happened to be

discussing on the day of _____ initial visit.

So passed the winter. With the approach of spring, Priscilla developed a decided rounding of _____ contours. "She's pregnant," announced a sixth grade cat expert.

Sure enough. _____ grew rounder and rounder and rounder as March faded into April. Finally, when _____ appeared about to burst, _____ waddled about the room trying various objects on for size. _____ considered the wastebasket, a section of bookshelf, an open locker, and finally, the bottom drawer of _____ desk.

"Priscilla is looking for a place to have _____ babies," declared the sixth grade cat expert.

"Good grief!" I shouted. "Not here!" Grabbing _____ up, _____ shinnied to the top of the bookshelf, pushed _____ out the window and shut _____ with a bang.

"Meeeooow," _____ protested. _____ was unrelenting. Oversee a feline maternity ward I would not. The kids, always on the side of the cat, sent nasty looks and comments of "meany" and "Simon Legree" in _____ direction.

Next day Priscilla was back. In _____ mouth _____ carried a squirming offspring. Leaping to the floor, _____ made a beeline to the bottom drawer of _____ desk. "Open up, Teach," _____ look implored.

Depositing the kittens amid the math papers, _____ murmured a few instructions in cat language, then took off out the

window, soon to return with a second mouthful. After a third trip, _____ crawled into the drawer and settled down to set up kittenkeeping.

"This will never do," I explained to the students. "What will the principal think if _____ finds _____ drawers full of kittens? Besides, _____ can't leave _____ locked in the building at night. Suppose there would be a fire. That could be very tragic, indeed."

Now this, at last, made sense to the kids. Energetically _____ considered the problem at hand. "_____ uncle needs a cat to catch the mice in _____ barn," offered a sixth grade saint.

Ah, the perfect solution. My thoughts raced. Get _____ out quick before minds had time to change. So, in a twinkling, mother and babies were bundled off to discover the joys of country living. Thus ended the saga of Priscilla.

Now, whenever a feline critter ambles by _____ open window, _____ slam _____ shut, quick. Not that I'm an animal hater. Far from it. It's just that _____ don't think I'm up to another cat-astrophe.

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*Taken from Sunshine Magazine, April, 1974, pp. 8-10. Author: Lois Smith.

UNCOMMON SPELLING PATTERNS

Richard R. Healy

The purpose of this reading strategy is two-fold. The first purpose of the strategy lesson is to enable the student to predict uncommon spelling patterns that appear in foreign language based words. The second purpose is to enable the student to become a more efficient reader when he encounters proper nouns that have spellings that are not common in English. Although this strategy is intended for college freshmen, it could be adapted for use at the senior high school level.

As the reading of the selections progresses, the student would initially have to determine if the foreign language word was used as a proper noun or not. If it is established that the word is a proper noun, the student would then have to determine the significance of the name to the selection. After determining the significance of the noun, the student can then either omit the name, make a substitution, or apply certain characteristics of the person to the name.

If the word or phrase is not a proper noun, the student must determine if it is significant enough to attempt to comprehend it. Also, the student must determine if the meaning of the word or phrase is significant to the understanding of the story.

Each reader should be provided with his own copy of each of the selections. An overhead projector could be used if you would be working with a small group.

THE THREE MUSKETEERS

Alexandre Dumas

"Morbleu," said Athos, as soon as they were again in motion, "reduced to two masters and Grimaud and Planchet! Morbleu! I won't be their dupe, I will answer for it. I will neither open my mouth, nor draw my sword between this and Calais. I swear by----."

"Don't waste time in swearirg," said D'Artagnan; "let us gallop, if our horses will consent."

And the travelers buried their rowels in their horses' flanks, who thus vigorously stimulated recovered their energies. They arrived at Amiens at midnight, and alighted at the auberge of the Golden Lily.

They had just prepared their beds and barricaded their door within, when someone knocked at the yard-shutter; they demanded who was there, and recognizing the voices of their lackeys, opened the shutter. It was indeed Planchet and Grimaud.

"Ah, Monsieur," said Planchet, "I saw one fall at each of his shots, and he appeared to me, through the glass door, to be fighting with his sword with the others."

"Brave Athos!" murmured D'Artagnan, "and to think that we are compelled to leave him; maybe the same fate awaits us two paces hence. Forward, Planchet, forward! You are a brave fellow."

"As I told you, Monsieur," replied Planchet, "Picards are found out by being used."

ANNA KARENINA

Leo Tolstoy

"I cannot be made unhappy by the fact that a contemptible woman has committed a crime. I have only to find the best way out of the difficult position in which she has placed me. And I shall find it," he said to himself, frowning more and more. "I'm not the first nor the last." And to say nothing of historical instances dating from the "Fair Helen" of Menelaus, recently revived in the memory of all, a whole list of contemporary examples of husbands with unfaithful wives in the highest society rose before Alexey Alexandrovitch's imagination. "Daryalov, Poltavsky, Prince Karibanov, Count Paskudin, Dram . . . Yes, even Dram, such an honest, capable fellow . . . Semyonov, Tchagin, Sigonin," Alexey Alexandrovitch remembered. "Admitting that a certain quite irrational ridicule falls to the lot of these men, yet I never saw anything but a misfortune in it, and always felt sympathy for it," Alexey Alexandrovitch said to himself, though indeed this was not the fact, and he had never felt sympathy for misfortunes of that kind, but the more frequently he had heard of instances of unfaithful wives betraying their husbands, the more highly he thought of himself. "It is a misfortune, which may befall any one. And this misfortune has befallen me. The only thing to be done is to make the best of the position."

When Alexy Alexandrovitch with Lidia Ivanovna's help had been brought back anew to life and activity, he felt it was his duty to undertake the education of the son left on his hands.

Questions for Discussion:

1. What characters do you remember in The Three Musketeers? What characters do you remember in Anna Karenina?

2. What do you remember about any of the characters?

3. Did your unfamiliarity with the foreign language words and phrases cause a loss of meaning in either of the two selections?

4. Was it necessary for you to attempt to correctly pronounce each of the unfamiliar words in order to get meaning from either of the selections?

5. Do you feel that you were able to use context cues to gather meaning for the unknown words or phrases? (Students should be encouraged to use specific examples.)

6. Is it necessary to find out the correct pronunciation of a word or phrase even though it does not contribute to the meaning of the selection?

RISK TAKING FOR BEGINNING READERS

Mary Ann Stenfelt

General Rationale:

Children in the first grade have often not become good risk takers. They often come from preschool and kindergarten, as well as home situations where most everything is done for them. Almost all their questions are immediately answered. It is the aim of these strategy lessons to help them become more independent risk takers and to help them realize that there often can be more than one right answer.

Specific Rationale:

This strategy lesson will encourage beginning first graders to take risks. It will encourage them to overcome the fear of being wrong. They will be read a story with some words left out or a nonsense word put in so that they must predict what word or words are appropriate, and then they must judge if their predictions are acceptable. This should help the children gain confidence in themselves. It should help them feel good about their ability to supply adequate words or phrases. This will be applicable by the children when they are reading for themselves and do not know a word or phrase.

Evaluation:

This strategy lesson plan will be of use with beginning first graders, especially those at a readiness level and generally unsure of themselves. It could be an early year activity.

READING STRATEGY INSTRUCTION:

Initiating:

Materials: Story 1, The NARKWINK, drawing paper, crayons

Tell the children that you will read them a story about a NARKWINK. They are to listen carefully to the story. When you have finished reading, you are going to ask them to draw a picture of the NARKWINK. You will not be able to tell them what a NARKWINK is; they will have to decide for themselves. As soon as you finish the story, ask them to use their crayons and draw it for you.

Interacting:

When the drawings are completed, give each child a chance to show his picture and tell about it. It is important that each child be assured that he has drawn something acceptable. If a child has not used the context cues very well, make a note of it and give him additional help later.

Ask the children what clues they heard in the story.

Ask what they can remember about the NARKWINK.

Applying:

Materials: Story 2, Billy Visits the NARKWINK

Once again, read a story to the class. When you come to a blank, stop and ask the children for appropriate responses. Write these responses on the chalkboard or chart paper and go on reading. Cross out those responses which further context clues rule out as being not appropriate. This will help the children see that there can be more than one right answer.

Expanding:

Divide the children into small groups. Let each group write (or dictate) a language experience about a nonword you give them. Encourage the groups to share their stores with each other. Perhaps other groups could guess what the nonword became, or they could write their own version of the nonword and then compare them.

NOTE: This strategy was written for the child who is not yet independently reading.

STORY 1

THE NARKWINK

Once upon a time there lived a giant NARKWINK. This NARKWINK was very big and very mean. He did not like people. That is what they said about him anyway. The NARKWINK was brown with orange spots. He had long bushy hair. He had a little head and a big tail. He had lots of sharp teeth. He lived in a cave in the side of a tall mountain. He only came out to eat leaves and flowers. Everyone stayed away from the NARKWINK's cave; everyone except a little boy named Billy. Billy was not afraid. He and the NARKWINK were friends.

STORY 2

BILLY VISITS THE NARKWINK

One day Billy set out to visit his new friend, the NARKWINK. He walked up the _____. He heard the sound of _____ in the trees. He could smell the _____ by the path. Soon he saw the _____ of the NARKWINK. He called out, "_____." The NARKWINK looked up and _____ very loudly. Most people would have been _____ but not Billy. Billy knew that the NARKWINK really did like _____. The NARKWINK was very _____ because he did not have anyone to play with him. He especially liked to _____ with Billy. Billy had brought a _____ for his friend. The NARKWINK really liked it. He ate it quickly. Billy _____ with his friend for a while. Then he decided he should start for home. His mother would have _____ ready for him. He told the NARKWINK _____ and was on his way.

TIME RELATIONS

Diane Larson

Specific Rationale:

This strategy lesson is going to try to instruct the reader in the need to understand relationships in time between two clauses in one sentence. Such words as *before*, *after*, and *while* convey to the reader important ideas necessary to completely follow events in a story. This lesson will support those students who have difficulty with sequencing at a higher level than simple ordering of events.

READING STRATEGY INSTRUCTION:

Initiating: Story - The Game

Each student is to be reading a story that has words missing from it. They are to read the story to discover the words or phrases that belong in the blanks. They are looking for words or phrases which indicate time relationships. The words are to indicate if two events happened at the same time, or if one event precedes the other event.

They should read the story through once to themselves and then write down the word they think fits each blank. Encourage them to guess at a blank they are unsure of, and, if necessary, revise a word after reading further along.

Interacting:

1. What predictions did they make for each blank? List all answers on the board.

2. What words in the story were cues to help make predictions?

3. Are there any words which need to be revised?

Go through the story to revise any incorrect responses. Discuss why one word may be a better answer than another. Accept any words that make the events occur in a logical order.

Applying: Story - *Wild Pony* - Vistas, 5th reader, Scott Foresman & Company

Students will receive copies of the story which they are to read during independent silent reading. They are to apply the strategy for time relations in their reading. For follow-up, they can summarize the story, making sure that events occur in the correct time sequence.

Expanding:

Have each student choose a story which he can rewrite using the words which indicate time relations. The story should include situations which involve a series of events. Then have the students' stories prepared so that others may read them. Students could also be encouraged to write an original story which uses these words.

THE GAME

The game was progressing along without much excitement. The players on each team were playing with consistent skill. The score was 1 to 0, Braves leading the Warriors. _____ the game began, it was difficult to predict the outcome of it. The championship of the division was to be decided on this day, and each team would be playing their best. _____ it was over, one group of boys would be reliving every play with excitement.

It was now the last of the ninth inning with two out. _____ the Braves were anticipating the possibility of having to bat again, the Warriors were going to do everything to win the game now. _____ the pitcher threw the first ball, the field was silent. The batter swung at the pitch, but missed. Cries of anger came from the stand. The batter stood amazed that he had missed the ball. _____ the crowd settled down, the pitcher would be ready to continue.

The next pitch gave the same result. During this interlude, the crowd became even more hysterical. _____ the next pitch was thrown, the batter rubbed some dirt on his bat handle, took a deep breath, and faced the pitcher. He was probably the most nervous person in the park. _____ the pitcher was getting set, the batter was visualizing himself as the hero. With that, the pitcher threw the ball and the last strike was recorded for the season. The game was over. The Braves were running all over the field excitedly, _____ the Warriors left the field quietly.

DIALOGUE CARRIERS

Margi Alexander

Specific Rationale:

Dialogue carriers are words that precede or follow dialogue and that tell the reader that someone is going to, or has, said something.

Example: Sally said, "

The dialogue carrier in this example is said. Readers generally have little difficulty predicting said as a dialogue carrier. However, there are dialogue carriers that do cause problems in reading, such as:

Mother cried, "

," exclaimed Bill.

Tom laughed, "

A reason these may cause problems is because they may be unexpected as words to tell that someone is going to, or has said, something.

If a reader concentrates on trying to sound out or pronounce the dialogue carriers, he/she is apt to disrupt efficiency in reading. Such a reader needs to be helped to concentrate on the meaning. When a reader comes to a dialogue carrier he cannot figure out, he may substitute the word said and still retain the meaning. (Once a reader really knows this strategy, however, it appears to be much easier to figure out the specific dialogue carriers.)

Evaluation:

The strategy lesson plan for dialogue carriers at the word level will benefit:

1. Students whose miscue analysis might look like the following:

Kate exclaimed, "Look at that horse!" (*exclaimed* is omitted)

2. crine
VC 1. ov-
Tom cried, "Where?" (*cried* is attacked unsuccessfully)

2. Students who are not able to tell who was talking in a passage.

3. Students who ask for help pronouncing dialogue carriers when they are reading independently. (These students may know that the word does precede dialogue and tell you that someone is going to say something but they need help in realizing that it is not necessary that they pronounce them to get the meaning.)

4. Students whose reader's profile shows a high graphic and sound similarity score of more than 75%.

Initiating:

Materials : Story, *What is Spring?* Typed on transparency for overhead projector. Delete all of the dialogue carriers.

Tell the students you are going to put a story up on the screen that has some missing words in it and that there will be a line where the word is missing. Ask if someone could read part of the story and fill in the blanks with words that would make sense. Give everyone in the group who wants, a chance. (Most students in the group will put said in the blanks.)

Interacting:

Materials: Copies of the book Friends Old and New, Scott Foresman Basal Readers, that contain the story *What Is Spring?*

Questions for Discussion:

1. Did the story make sense? How do you know that?
2. Could you tell who was talking? How?
3. What kind of word was left out or is missing in the story?
4. What words did the author put where our blanks were? (Write words on the chalkboard.)
5. What do you think all these words mean?
6. Do you know how to pronounce all these words?
7. Well, if you were reading the story and you didn't know how to pronounce them, what could you do?
8. Would it make sense if you put said in instead of the word?

Sample copy . . . *What Is Spring?*

It was the first day of spring. Red Squirrel climbed out of bed and looked outdoors.

"What a beautiful day!" he thought. "I'm glad it is, because this is the day I wash my windows.

I'll need some window-washing things. So I'll dress and go to town right away."

Red Squirrel put on his best blue cap and his little blue coat. Then he got some money and started to the store.

Large Mrs. Pig did not live far away. As Red Squirrel walked past her pen, he called, "Happy First Day of Spring!"

"The same to you!" squealed Mrs. Pig. "This is the best time of the year because there are so many nice things to eat."

"Spring is more than just eating!" said Red Squirrel.

"You are right!" squealed the pig. "Spring is dress-up time. I must go to the store and buy a pretty new dress."

Mrs. Pig left her pen and hurried down the road behind Red Squirrel.

Before the two animals had gone far, they saw Miss Gray Goose. She was in her garden.

Red Squirrel called, "Happy First Day of Spring to you, Miss Goose!"

"The same to you!" cried Miss Goose. "This is the best time of the year because my beautiful flowers are coming up."

"Spring is more than pretty flowers," said Red Squirrel.

"You are right," said Miss Goose. "Spring is the best time of year to have a garden party.

I must go to the store and buy some paper. Then I'll send letters to the friends I've not seen all winter. I'll ask them to my party."

Miss Goose put on her hat. Then she hurried down the road behind the pig and squirrel.

PREDICTING HIGH-FREQUENCY WORDS

Margaret Behrens

Purpose:

To facilitate more efficient reading through experience in prediction of the thirteen most frequently occurring sight words. This strategy has many more advantages than the use of flashcards.

Initiating:

This strategy is recommended for the first grade level. Materials to be used are the teacher's copy of the story, and individual copies for the children. The story could also be presented for the first time on the blackboard or on a transparency. The students will be given their copy of a story that has words missing at specific grammatical slots. A modified cloze procedure is used and the children are asked to read the story and to write down their predictions.

Interacting:

The children will be questioned for their predictions on the various blanks in the story. Though we are looking for specific words, comprehension is the ultimate goal, and the quest for specific words is only the underlying objective. The teacher should probe the children as to their reasons for making their guesses or predictions. The teacher should help the children know what language cues actually helped them to decide. They should be led to understand that meaning was derived from the interrelationship of all the words and sentences.

Applying:

Further material to be provided each child is the poem, *"Marco Comes Late,"* by Dr. Seuss. The copy of the poem should contain blanks for which the children will apply their predicting syntactic strategies. Some children may wish to write their own stories or poems with blanks for a presented group of function words.

Expanding:

The stories which the children wrote could be passed around the room to be filled in by classmates. Perhaps some children would like to print their stories or poems on a large piece of poster board. The whole class might read it, and predict the words to go in the blanks. The teacher might also choose a selection from the social studies or science books which would be copied with certain grammatical function words left out.

The following is a list of the thirteen most frequently occurring words: a, and, for, he, in, is, it, that, the, to, of, was, [and] you. This list should not be given to the children since the object is to encourage prediction strategies on the part of individual children. It is not a lesson on "fill in the blank skill," but rather, a lesson to help the child use what he already knows about oral language as he relates to the reading process.

The story which follows is taken from I.T.A. Book 3, by Albert Mazurkiewicz and Harold Tanzer. Initial Teaching Alphabet Publications, Inc., New York, 1966. The spelling has been changed to traditional orthography.

THE STORM

Bob was _____ bed but he _____ not sleepy. It was _____ hot night. It _____ hard to go to sleep. Bob thought _____ what he wanted to be when _____ was big. "I am going _____ be _____ fireman when I grow up," he called _____ mother _____ father. "Can _____ fireman stay up all night?" "_____ fireman needs lots _____ sleep," called father. "Count _____ stars and _____ will go to sleep," called his mother.

"It will take me all night _____ count _____ stars," said Bob. "One, two, three--" he began. One star looked red. _____ red star _____ flying. _____ red star flew away. "Oh," laughed Bob. "The red star _____ an airplane. _____ red star is _____ big jet." Soon Bob fell asleep.

Now Bob was up in _____ sky. Bob _____ flying _____ new airplane. He _____ flying _____ big jet. Bob _____ taking _____ people where they wanted _____ go. It _____ fun.

Now Bob could not see so well. "Where are all _____ stars?" he said. There were big clouds _____ the sky. _____ airplane _____ flying into the clouds. Soon it began _____ rain. _____ wind blew _____ the rain fell. The wind blew _____ blew. "We ran into _____ storm," said Bob. "Up we go. Up above _____ clouds. Up above

the wind _____ rain. Up above _____ storm." Bob flew _____ airplane up into _____ sky. Up, up, up _____ climbed.

"Now we are out _____ the storm," said Bob. He _____ flying _____ people home. "Now we will land," said Bob. "We will start flying down. Down, down, down. That will be fun!"

Bob woke up. _____ jumped out _____ bed. There _____ something he wanted _____ tell his mother and father. "When I grow up I am going _____ be an airplane pilot," said Bob. "Why, Bob, _____ said you were going _____ be a fireman," said mother. Bob laughed. "Now I am going _____ fly an airplane," he said. "I am going _____ fly _____ big jet."

PREDICTING GRAMMATICAL FUNCTION AT THE WORD LEVEL

Ann Dalton

Orientation and Rationale:

I used the first part of this lesson with a boy who was a terrific baseball fan and who had no previous experience with predicting strategies. I think it could be used as an introduction to the whole idea of predicting, possibly before some more specific strategies (naming, etc.) are introduced.

Initiation:

Materials: "Menu" from concession stand at baseball park, some words omitted (I used the actual menu from Wrigley Field with my student, but it is no longer available--he kept it!).

Procedure: Give each reader a copy of the "menu" and have him read it and try to fill the blanks. Tell him that a discussion of his predictions and the means that he used to arrive at them will follow.

Questions for Interaction: (These are merely suggestions to help the reader arrive at the generalization that we can often predict an unknown word from clues the other words give us.)

1. What types of food were on the menu?
2. Which words did you choose to fill in the blanks?
3. Which words gave you clues about what the missing word should be?
4. Did you understand what the food was even without filling the blank?

Applying:

Materials: Story, *Christmas at Grandma's*

Procedure: Have reader attempt to fill in the blanks in this story using clues in the sentence. Follow up by having him write down sentences from his own reading in which predictions can be made based on clues within the sentence. Discuss these at an individual conference or group meeting.

Expanding:

Creative Writing: Have students write stories similar to *Christmas at Grandma's* and share with others.

MENU

Oscar Mayer Hot _____	40¢
Barbequed _____ Sandwich	60¢
Maxwell House _____	15¢
Oscar Mayer _____ Link	50¢
Cracker _____	25¢
Ice Cold Coca _____	25¢
Ice _____ Fresca	25¢
Schlitz _____	55¢
Wrigley's Spearmint _____	10¢
Wrigley's Juicy _____ Gum	10¢
Salted in Shell _____	25¢
Jay's _____ Chips	15¢
Cheetos _____ Puffs	15¢
Ice _____ Bars	15¢
Fresh Homogenized _____	25¢

CHRISTMAS AT GRANDMA'S

Everybody always eats too much at Grandma's. First, there's the long car ride to her house. My little sister and I have to have lots of _____ chips and pretzels so we won't fight in the car. When Dad stops for gas we buy cans of _____ from the machine. Then we have lunch at MacDonald's. I like a Big _____, _____ fries, and a strawberry _____.

Finally we get to Grandma's! She's been cooking all day. There's a big _____ at one end of the table with its drumsticks sticking up in the air. At the other end is a big pink _____ with pineapple slices. Two big bowls of mashed _____ are in the middle with plenty of _____ to pour over them. There's cranberry _____, sweet and dill _____, green and black _____, and a big pitcher of cold, white _____ for us to drink. I always try to save room for dessert. Grandma makes pumpkin _____ with whipped _____, and chocolate _____ with white frosting. I eat both!

When we leave for home, Mom always says that Grandma is the best cook in the family. Then she says she's going on a diet as soon as we get home. That means lots of cottage _____ in the refrigerator for a while'

CONFIRMING SEMANTIC CLUES AND SYNONYM SUBSTITUTION

Barb Guzzetti and Corrine Penn

Initiating:

Read "The Long Walk" from *Strategies in Reading* by Goodman, Burke, and Sherman. Tell the students that they will hear a nonsense word in this story. The purpose of listening is to discover what word we know would make sense in place of this nonsense word.

Interacting:

The students should call out a word when they think they know what a "grong" is. Accept any answers with an explanation from the student as to why his word makes sense in this story. Keep reading to the end continuing with such discussions even if someone says the correct word. Accept the correct answer in the same manner as the other answers. Finally, decide together which one word makes sense throughout the story.

Applying:

Give each student a copy of Monster Goes to Gumperdink. Ask them to write their guesses on a worksheet to be handed in to the teacher.

Their final guess should be written on a separate piece of paper and placed in a "Great Predictions" box.

Expanding:

Ask each student to write a story about a subject of his

choosing. He should replace the key word with a blank or a nonsense word. If the children are too young to write themselves, let them dictate their stories.

Other students may read these and place their guess in the "Great Predictions" box. On a designated date, the author can tell the correct answer.

Monster Goes To Gumperdink

One day Monster was thinking about his vacation. He didn't know where to go, so he asked the little boy. The little boy said, "Let's go to Gumperdink!" Monster said, "Yeah, let's go." So they got on a plane and they flew to the city where Gumperdink is.

When they got off the plane, it was so hot that Monster opened his magic umbrella and held it over the little boy while they walked to Gumperdink. When they got to the gate they stopped to buy their tickets. Monster and the little boy were so happy to be there that they laughed and smiled at each other.

The first thing they saw when they walked inside the gate was a big castle. As soon as they got inside they saw themselves in a funny mirror. Everybody walking by looked fat in the mirror, but the monster looked really skinny. The little boy asked Monster, "Why do you look so skinny?" Monster said he looked skinny because he is a monster and he is different.

By this time the little boy was so sweaty that he said,"Let's go on a cool ride." So they gave two tickets to the man by the water and they jumped into a log car. The log went up the hill so slow and came down into the water so fast that Monster was surprised. The little boy yelled,"Isn't it fun in Gumperdink!"

Then Monster and the little boy went on another ride and another ride and still another ride. They went on more rides until the little boy said,"Can we please get something to eat?"

So Monster and the little boy went to find a place in Gumperdink where they could buy something to drink and hamburgers to eat. All of a sudden, the little boy yelled,"Look over there! Do you see what I see?"

Monster did see what the little boy saw. They both started to run. They ran to the place where Mickey Mouse was talking to Donald Duck and Snow White. Monster and the little boy talked to everybody. They talked to Mickey and Donald and Snow White. They were so glad they came to Gumperdink that they forgot to eat.

CONFIRMING SEMANTIC CLUES AND SYNONYM SUBSTITUTION

Karen P. Johnson

General Rationale:

Yetta M. Goodman and Carolyn Burke with Barry Sherman in the Teacher's Manual for *Strategies in Reading* offer strategies for developing meaning through context (Chapter 3) which will be followed quite closely. The authors refer to four types of unfamiliarity with which the reader may be confronted in meeting words, phrases, and concepts (pp. 55-56).

1. The reader knows the item in oral language but does not recognize the written form.

   Examples:

   a. She had a bad case of pneumonia.
   b. When will our victuals be ready?
   c. He is the spit and image of his father.

   **There is not a close graphophonemic relation between what the user says and the items as they appear in print in these cases.

2. The reader has an adequate synonym for a word in the text but does not recognize its meaning relationship to the text item.

   Examples:

   a. He is a laconic person.
   b. This is a propitious occasion.
   c. A davenport was the only thing in the room.

3. The reader is familiar with the use of the item in contexts other than the author's.

   Examples:

   a. There was a pregnant pause when the speaker concluded.
   b. Debra is a sabra.

4. The reader is totally unfamiliar with the word or phrase and its its related concept.

Examples:

a. His model of how language works will be a heuristic tool for linguistics.
b. Her mien was pleasing.

The authors point out that a reader can do several things when he meets an unknown word (p. 57):

1. He can forget or ignore the word, phrase, or concept if it does not appear significant.

2. If it does appear significant, redundancy in the form of information clues will give the reader opportunities to construct a definition for the word or phrase or meaning for the concept.

3. The reader will have difficulty comprehending the material when:

a. Writing is poor on the part of the author

b. The author assumes sophistication the reader does not have

c. The reader does not have the necessary background and experience to deal with the information the author does provide

According to the authors, the proficient reader can develop meaning for the unfamiliar words, phrases, or concepts using the following strategies (p. 57):

1. Deciding that the concept or word is significant.

2. Predicting a meaning based on the author's cues and the reader's background information.

3. Confirming or disconfirming predictions based on additional context through continued reading.

4. Constructng a meaning or definition that fits the text.

However, the authors stress the reader cannot go beyond the information presented in the text or his own past experiences (p. 48). Two limitations faced by the reader include:

1. Words and phrases which exist mainly in writing or ones he has not perceived while listening.

2. A series of experiences which extend through time to develop a full and complex concept.

STRATEGY LESSON PLAN: SYNONYM SUBSTITUTION

Specific Rationale:

Students will be encouraged to think of synonyms or alternates that can be substituted for unknown text items. The stories included contain blanks or nonwords so the following strategies will be used (p. 58):

1. Predict what whould go in the blank or nonword slot.

2. Confirm predictions based on additional context

Objective:

Convince students the best way to work with unknowns within context is to concentrate on the structure and the meaning of the text as a whole. Guesses or hypotheses will change through rereading and rethinking.

The semantic and syntactic cueing systems will provide the

clues since there are no graphophonic clues. Language competence and background knowledge will supply adequate words or phrases. As the manual indicates, "all words or phrases which can be justified on the basis of contextual cues will be acceptable" (p. 58).

Reading Strategy Instruction:

Initiating:

Materials: Transparency--Story, *The Great Bank Robbery* [delete *Bank*]

Students are told the following story has words missing. They should try to discover the word or phrases that belong in the blanks. A single root word, combined with different endings, will fit each slot in the story. (The assumption is made that students have previously used the cloze procedure in predicting syntactic strategies.)

1. After reading the story through once, the student is asked to write down guesses or predictions on a sheet of paper. Some response is encouraged for each blank. Further reading before making a prediction is permitted, and the word "blank" could be used if a student decides not to guess at a word or phrase.

2. The student is urged to recall at what point in the story he is sure of what the word or phrase is.

Interacting:

Questions for discussion:

1. What predictions were made for blanks 1 and 2? List any offered response. By the end of the story, however, summarize the appropriate synonyms.

2. What cues in the sentences helped to make the guesses or predictions? Specific context cues in the story can be used.

3. When did a particular word or phrase seem certain? The context of the story can help students agree or disagree with each other. The interrelationship of all the words and sentences provided meaning.

Applying:

Materials: Stories, *A Real Live Dragon* [delete *dragon*]
Round the Moon by Jules Verne

Students receive individual copies of these selections which contain either nonwords or blanks. Synonyms will be supplied in the blanks or nonword slots. Either of the following procedures can be used as application activities:

1. Responses to the items could be turned in to the teacher. Students should be encouraged to spell the word as best they can without bothering to look up items in the dictionary.

2. The tally of different answers could be given the next day.

3. What clues did the author give in the second story (by Jules Verne) about the _____?

4. Are there clues about the time the story could be written based on ideas such as weightlessness, distance from the earth to the moon, and supplies used?

THE GREAT _____ ROBBERY

An old black car pulled up in front of a branch office of the Great National (1)_____. Two men, dressed in dark business suits and wearing gray hats, quickly slid out. The driver, a heavy-set, swarthy man with a two-day growth of beard, remained at the wheel. All three wore dark sunglasses.

The guard at the door was putting his keys into his pocket and barely glanced up as the men strode past him into the (2)_____. It was early Monday morning, and the (3)_____ was nearly empty. One of the tellers was cashing a check for a customer, while the other was busily counting the money that had been placed in the night depository over the weekend. The only other person in the (4)_____ was the secretary at her desk near the door.

Suddenly, one of the men pulled a gun out from under his coat. "Everybody down on the floor," he snarled. "And don't push any buttons. This is a holdup!"

His companion vaulted over the counter and started to clean out the teller's cash drawer. Suddenly someone shouted, "Drop that gun!" The gunman let his revolver fall to the floor as he saw an armed policeman come from behind the draperies. At the same time, the other robber felt the tip of a revolver barrel pressing against the small of his back.

The (5)_____ had been warned of the planned robbery the day before by a plainclothesman who had overheard the three men talking in a diner. From the bits of the conversation he had been able to catch,

the clever detective had deciphered their plans and had initiated a counter plan to foil the robbery.

A REAL LIVE _____

Long ago, people believed in the existence of large, fire-breathing monsters called _____. As the years passed, and man learned more about the earth and the creatures on it, most people stopped believing in _____, because nobody had ever seen one.

But, in 1912, an animal bearing a remarkable resemblance to the _____ of mythology was discovered on a previously unexplored island in the East Indies. It was named the Komodo _____, after the island on which it was found. The "_____," called the Giant Monitor by scientists, is really the world's largest living lizard. Like the legendary _____, it is covered with scales and has long claws and a large mouth with rows of sharp teeth. It grows to a length of over ten feet and can weigh as much as three hundred pounds. Its long, scaly tail makes a formidable weapon.

Some of the old legends told of _____ swallowing men and even ships whole. The Komodo _____ can swallow pigs or even deer alive. Although no smoke comes from its nostrils, it does have a yellow, forked tongue; a terrified man, seeing that tongue dart about, may well have believed that the _____ was breathing fire.

Scientists have noticed that the _____ painted on Chinese bowls, jars, vases, and screens during the past several thousand years have many similarities to the Komodo _____, and suspect that the

Giant Monitor was seen, at least occasionally, and certainly heard of by people of the Far East until very recent times.

USING CONTEXT

Mike Kearney

This strategy lesson is intended for use with a fourth grade student who is making moderately effective use of reading strategies. The purpose of this exercise is to give the reader practice at gaining meaning from words that are significant and unfamiliar through the use of context. In the following paragraphs, the concept of monastery is built up using the nonsense word "glorkarary." This is intended for use with a student who has never heard the word monastery before. By reading the paragraphs, he will build some kind of meaning for the word "glorkarary." In the discussion that follows, the teacher should help the student to express the thoughts he has built up about the meaning of this word. It should be pointed out to the student that he is able to get meaning for words even though he has not met the word before in his listening vocabulary.

GLORK'S ISLAND

John and Chelon thanked Captain Earwood as they stepped on the rocky shore. This was only their second time on Glork's Island and they were very excited. Today for sure they would have time to explore the ruins. It was a long, hard climb up the hill to where the glorkarary had once stood. "Let's get going," said John as he took the picnic basket that contained their lunch. "Did you bring the map?" questioned Chelon. She wanted to see if they could find where the glorks had planted their vineyard. She had been studying

about grapes and wine in her fourth grade social studies class. Chelon was interested in seeing if she could still tell where the vineyards were, even though the glorks had not lived on the island for over 100 years.

John was more interested in exploring the ruins of the glorkarary itself. He liked to collect old hinges and rusty locks from doors and gates. He had over 25 different hinges at home, and he was even lucky enough to find a few old keys. He was really excited about today's hike.

The sun was shining brightly as they reached the top of the hill. Below them they could see the bay and the distant outline of the mainland. Chelon took out the map she had gotten from Father Jery and spread it on the ground. "This was a good place to build a glorkarary," she said. "You can see for miles." "I heard from Miss Wellington that the glorks used to take in criminals and runaways," John replied. "I hope there aren't any around now," said Chelon. "Look here on the map. This is where the chapel was supposed to be," said John. He jumped up and started running toward the ruins of the glorkarary. "Wait for me," Chelon exclaimed. John had already reached the edge of the old building when Chelon caught up to him. "Look! You can see part of the pillars that held up the chapel roof," John exclaimed. Chelon looked at the piles of rocks and large stones. Sure enough, you could see the broken bases of several round pillars about two feet high. They got up and moved toward the rear of the glorkarary. Here the walls were much higher and there were even some small openings in

the walls that once were windows. "They sure had small windows back then," said Chelon.

"Hey, look at this," shouted John. He was digging in the ruins at the end of what used to be the chapel. "What is it?" answered Chelon. "I found part of the old altar," John replied. There where John had scraped away part of the rubble was a large piece of what looked like white marble. "Say, I'm going to see how much of this I can uncover," shouted John excitedly. "I wonder which room was the dining room," Chelon asked as she studied the map. "I'm going to try and find out. I'll meet you back here in half an hour." "OK," said John, more interested in what he was doing than in what she had just said.

MEANING THROUGH DIALECT

Linda Lunt

General Rationale:

Students' comprehension of certain passages may reveal that they are going no deeper for meaning than the surface structure, and by doing this some incorrect conclusions may be drawn. They may be struggling so hard to call the words that the deeper meaning may be lost. This may occur with an unfamiliar dialect or any type of non-standard English. Students need to develop ability to go beyond what may be a confusing surface structure to reconstructing the deeper meaning being conveyed.

Specific Rationale:

The specific purpose of this lesson is to develop students' ability to go beyond unfamiliar language in the surface structure to the deep structure for the meaning being communicated.

Instruction:

Direct students to read the following letter. Writing it out in longhand will make it seem more authentic. Tell students that they will be asked to make some inferences about the writer of the letter.

Dear Benjamin Peabody,

How are you doing find I hope. I am over to Grandmother house today. I was over here doing nothing and thought I would write you. I hope this letter find you doing swell.

I often think about you even tho you are far away. Grandmother said to tell you hello. And she can't wait to you come home. She says there so many things she want to talk about when she see you again. Grandfather said to tell you hello. Mother has ben kind of sick since you left to. Thing has change a great deal since you ben gone. I dont have a job know but I do expect to go to work Friday. Driving a truck for the city Friday.

It so hard to get a job know. I was working at the Howard hotel but I got laid off. I would like it very much if when you get out of Camp, you would come home and go to school at Dunbar. Because you need experience before you can go on somebody job (you know).

Otherwise everybody is find. Cleveland is doing find and his wife. There baby look like a doll in a king palles. He said to tell you hello. I wish you were home there so many thing we could do together. We had a very unpleasant time this summer because you wont home. Mother is sick. Grandmother got sick also but she is doing find since she know you are coming home soon. Me and Cleveland had plan to come and see you Sunday. So I wont you to look forward to seeing us. And if we don't come I still want you to understand. So I guess this is all I know right know. Yours truly Your bother Oscar P

Correct my mistak I am kind of rusty, Love

This letter was found on the floor of a rented car. It was addressed to Benjamin Peabody at the Illinois State Training School at St. Charles (courtesy of my cooperating teacher, Mrs. Viola Gribanovsky of Urbana, Illinois).

Direct students to read beyond the letter and answer the following questions and others that occur. Tell them to be prepared to substantiate their inferences with lines from the letter.

Questions:

Judging from the letter itself, tell what you can about Benjamin's family. Who are they? How do they feel about Ben? Do they blame him for being in St. Charles? What kind of living do they make? Who is

missing in the family? What do they do in their leisure time? Is Oscar older? Is he preachy? Why doesn't he say for certain that they are coming to see Ben? What is the attitude toward the older members of the family?

How much education does Oscar have? What is his attitude toward his education?

Does Oscar communicate a message of any importance? Do you think Ben felt the letter was important?

Enrichment:

Have students search for other samples of dialect. Have them make inferences about the users of the dialect, their outlooks and their special concerns.

Have students share unusual dialectical expressions they have heard. Direct them to draw from these any generalizations they can make about how the culture is reflected in the dialect, how the expressions get across meaning, etc.

POINT OF VIEW

Barbara Jurenas

Specific Rationale:

Children often assume that what they read is true or it would not have been printed. As they develop critical powers of observation, however, they find that this simply is not so. Just as they may hold opinions which are different from their friends, so may a writer have an opinion that differs from others. In addition, this opinion may not necessarily have the edge on truth.

Children must learn that the reliability of a person's statements are dependent upon a multitude of factors--his past experiences, his vantage point in viewing a phenomenon, his ability to accurately discern the reality of a situation, his prejudices. Understanding the impact that these and other factors have upon judgment depends greatly on the child's ability to handle some difficult concepts. Therefore, it is necessary to help him to begin observing differences in points of view so that he can develop into a critical thinker and reader.

Initiating:

Use an old trick of speech teachers. During a regular class session, have another teacher enter the room and act like he's terribly upset about something you have done. He should appear to be angry, and after he has made a few curt remarks, should walk abruptly out of the room.

After the students have had a chance to absorb what has occurred, the other teacher can return to the class and join you in explaining that this was a "set-up" job.

Ask the class the following questions about the occurrence and put the responses on the board so the class can see what discrepancies there are between individual observations.

1. What did you see?

2. What was said between the two teachers?

3. If there is a difference between what you saw and heard, why had this happened?

   - geographical position in class

   - emotional reaction, shock, disbelief

4. Did you, to the best of your knowledge, tell the truth?

5. Despite your attempt at recounting the details correctly, were you always accurate?

6. Could you be telling the truth as you remember it and yet be mistaken about the details?

7. Is it possible for two people to write a description of an accident and not report the details similarly? Could each person be telling the "truth" about what he saw?

Discuss the conduct of the teachers. Should they ever have an argument in front of a class? Is there ever a right time to display anger? Give time for personal reactions. Explain that these reactions are points of view, that people see things differently. Some children might be totally dismayed to see such behavior, while others might be

merely interested in seeing the outcome.

Interacting:

Materials: "Dialogue" by May Sarton, found in *Conflicts*, Ginn and Company

"Generations at Odds"--Paintings: "American Gothic" and "Draft Age", found in *Conflicts*, Ginn and Company

Read "Dialogue" to the class as they follow along in their own copy.

Questions:

1. What are the teacher of logic and the poet arguing about?
2. What reaons does the teacher give for believing in logic?
3. What reasons does the poet give for telling the teacher, ". . . you're just a machine."
4. What would the teacher say a man is?
5. What would the poet say a man is?
6. Are the teacher and the poet likely to agree on many things? Why?
7. How many points of view are apparent in the poem?
8. ". . . But the logical man
   Said,'I'll stick to my reason.'

   (He said it with passion.)"

   Whose point of view is being expressed here?

Have the students look at both "American Gothic" and "Draft Age." Ask the students to describe exactly what they see. Ask them to answer the following questions on paper and save them for a

later discussion.

Questions:

1. What words would the characters in "American Gothic" use to describe long hair on men? The man in "Draft Age"?

2. What do the man and woman in "American Gothic" think one should do on a beautiful, sunny, Sunday afternoon? What does the fellow in "Draft Age" think one should do?

3. What kind of school would the people in "American Gothic" run? What kind of school would the fellow in "Draft Age" run?

4. Do you think you have a pretty good idea what kinds of opinions each of the characters has? Why?

5. What might cause the differences in the characters' points of view?

6. Which point of view would you tend to agree with? Why?

7. Is either point of view correct?

Applying:

Find newspaper clippings in which people have reported on events that they have witnessed. What are their points of view? Discuss what impressions the person would be likely to stress, and which events he would be likely to overlook.

Discuss a variety of colors (black, red, blue). Ask which color is happy, which color is sad. Discuss what the color orange brings to each person's mind. Why does one color make people think of so many different things?

UNDERSTANDING MOTIVE: PROPAGANDA OR POINT OF VIEW

Nancy Mavrogenes

General Rationale:

When people talk or write, they have a motive: They wish to inform, entertain, or persuade their audience or reader. As receivers of this spoken or printed language, we all have the need and obligation to comprehend it. But comprehension is a very complex phenomenon. One authority on reading* differentiates ten skills in reading comprehension: acquisition of a rich, extensive, and accurate vocabulary; ability to grasp the meaning of units of increasing size; ability to find answers to specific questions; ability to select and understand main ideas; ability to understand a sequence of events; ability to note and recall details; ability to grasp the organization of the author's plan; ability to follow directions accurately; ability to evaluate what one reads; and ability to remember what one has read. Furthermore, critical reading ability involves the comparison of two or more sources of information, considering new ideas or information in the light of one's previous knowledge, and detecting and resisting undesirable propaganda. Another view of the process of comprehending is presented by Yetta Goodman, Carolyn Burke, and Barry Sherman in *Strategies in Reading: Teacher's Manual* (New York: Macmillan Co., 1974, inside of back cover): It consists of developing and integrating

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*Albert J. Harris, in *How To Increase Reading Ability* (New York: David McKay Co., 1970), pp. 9, 431-432.

concepts, developing theme or generalization, integrating plot, integrating characterization and setting, and understanding motive, including propaganda.

In any event, the concept of propaganda appears in all models of comprehension. The reason is that we meet propaganda at all points in our lives. When we try to decide who to vote for, when we buy something, when we read a newspaper, when we go to church or school or work, when we watch television or listen to a speech, when we decide who to marry--at all crucial moments we are bombarded with someone trying to persuade us. If we wish to make the fewest possible mistakes in our lives, we must develop strategies for resisting the bad effects of propaganda. We must learn to think critically, to evaluate and weigh; we must broaden our experiences so that we can set up our own storehouse of values for a standard by which to judge.

Specific Rationale:

The purpose of this strategy lesson is to help students detect the ways in which persuasion works. More specifically, it will focus on the use of emotional appeals. Students will be asked to read examples of propaganda so that they can (1) predict the kind of language which is attempting to persuade; (2) confirm their predictions in terms of the entire piece of writing; and (3) comprehend the selection in terms of logically analyzing emotional appeals and resisting them if necessary.

Evaluation:

This strategy lesson should benefit these kinds of students:

1. Those who comprehend well so that they can profit from practice in the higher critical skills (these will show very little loss of comprehension on the RMI profile sheet).

2. Those who have been subjected to a miscue analysis on a piece of propaganda and seem to show a weakness in comprehension.

3. Those who appear by an informal evaluation to be adequate readers and who are interested in studying the devices of propaganda.

Reading Strategy Instruction:

Initiating:

Materials: Speech beginning, "Mr. Chairman, Ladies and Gentlemen" (item I on p. 5; either mimeograph or make transparency)

Ask the students to read this speech to themselves and then write one short paragraph on what the speech says.

Interacting:

Ask volunteers to read their paragraphs. Keep track of the subjects which the students say the speech is about; on the chalkboard, tally the different categories.

For each group of subjects, have the students point out what gave them that idea; be very specific in pinpointing these cues.

At the end of such a discussion, it should be clear that the speech really says absolutely nothing. When this fact is agreed upon, then the places in the speech should be noted where students *thought* they saw meaning. These "false" cues should be places of emotional

appeal. A careful discussion of these can make clear how such devices help a producer of language and how the receiver can learn to identify them.

Applying:

1. Material: Newspaper ad for a Sears - Roebuck store:

Going Out of Business Sale

A discussion of this headline should indicate how graphophonic, syntactic, and semantic means are used to deceive unwary people.

2. Material: "Have a Piece Art" (see p. 6; mimeograph or make into a transparency). With the practice they have had, students should be able to understand what the author is doing here and how she does it. This piece is full of graphophonic, syntactic, and semantic cues to indicate that a perceptive reader should be careful!

Expanding:

1. Some students may want to try writing ads themselves; now that they have some examples of persuasive devices, they can even exaggerate these to produce humor.

2. Other students can collect newspaper headlines or editorials to find propaganda. A valuable exercise for seeing how one's own point of view colors what he writes is to compare different versions of the same baseball game.

Below are listed ideas for additional work on persuasion-propaganda:

1. McCall, William A., and Edwin A. Smith. Test Lessons in Reading--Reasoning. New York: Columbia Teachers College Press, 1964. These lessons are exercises explaining kinds of fallacious reasoning and giving practice in recognizing them.

2. Tape entitled "The Power of Persuasion," #22, Listen and Read Program. New York: EDL.

3. The 1961 Inaugural Address by John F. Kennedy is a fruitful example of persuasion. This speech can be found in many speech collections and many rhetoric books.

4. A comparison of two Shakespearian speeches is also interesting. These appear in Julius Caesar, Act III, Scene II, just after the murder of Caesar by Brutus. Why did Mark Antony persuade the citizens of Rome while Brutus did not?

I.

Mr. Chairman, Ladies and Gentlemen:

It is indeed a great and undeserved privilege to address such an audience as I see before me. At no previous time in the history of human civilization have greater problems confronted and challenged the ingenuity of man's intellect than now. Let us look around us. What do we see on the horizon? What forces are at work? Whither are we drifting? Under what mist of clouds does the future stand obscured? My friends, casting aside the raiment of all human speech, the crucial test for the solution of all these intricate problems to which I have just alluded is the sheer and forceful application of those immutable laws which down the corridor of time have always guided the hand of man, groping, as it were, for some faint beacon light for his hopes and aspirations. Without these great vital principles we are but puppets responding to whim and fancy, failing entirely to grasp the hidden meaning of it all. We must readdress ourselves to these questions which press for answer and solution. The issue cannot be avoided. There they stand. It is upon you, and you—and even yet upon me—that the yoke of responsibility falls.

What, then, is our duty? Shall we continue to drift? No! With all the emphasis of my being I hurl back the message—NO! Drifting must stop. We must press onward and upward toward the ultimate goal to which all must aspire.

But I cannot conclude my remarks, dear friends, without touching briefly upon a subject which I know is steeped in your very consciousness. I refer to that spirit which gleams from the eyes of a newborn babe; that animates the toiling masses; that sways all the hosts of humanity past and present. Without this energizing principle all commerce, trade, and industry are hushed and will perish from this earth as surely as the crimson sunset follows the golden sunshine.

Mark you, I do not seek to unduly alarm or distress the mothers, fathers, sons, and daughters gathered before me in this vast assemblage, but I would indeed be recreant to a high resolve which I made as a youth if I did not at this time and in this place and with the full realizing sense of responsibility which I assume, publicly declare and affirm my dedication and my consecration to the eternal principles and receipts of simple, ordinary, commonplace JUSTICE.

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Taken from "And Shun the Frumious Jabberwock!" by Garrett Starmer, Phi Delta Kappan, March 1953 p. [illegible]

II. **Different versions of the same game provide different viewpoints: a Chicago Cubs-New York Mets game described by a Chicago paper and a New York paper.**

New York Times, May 16, 1973

Cubs Topple Mets, 4-3; First Loss for Koosman

CHICAGO, May 15—The Chicago Cubs won their seventh straight game today when they defeated Jerry Koosman and the New York Mets, 4-3.

For Koosman, the loss was No. 1 of the season after five winning starts in a row, and for the Mets, it was No. 1 after four victories in a row over the Atlanta Braves and Pittsburgh Pirates.

The Cubs, fastening their grip on first place in the National League East, had to live through some adventurous moments in the ninth inning before wrapping it up.

Six batters reached base for the Mets, one scored, one was thrown out at third and another was nipped at home on a play by Glenn Beckert that prevented a tie.

Along the way the Met finally chased Burt Hooton, who has made a specialty of pitching knuckleball curves and beating the Mets. They did that when Cleon Jones and Rusty Staub opened the ninth with singles, forcing Hooton out of the game and Jack Aker into it to protect a 4-2 lead.

But Ed Kranepool greeted Aker with a single to left, scoring Jones and sending Staub to second. Then both sides got down to some serious gamesmanship.

Chicago Tribune, May 16, 1973

BECKERT CUB-SAVER 'IMPROBABLE' PLAY

THREE FAST steps to his right, a lunging backhand stab of the bullet-like grounder, a spinning, mid-air throw home, and Glenn Beckert had done the improbable in the ninth inning yesterday.

Beckert isn't supposed to be able to do what he did when he nelded Bud Harrelson's shot and made a miraculous throw home with the bases filled to nip the Mets' Ed Kranepool by six inches.

Matter of fact, no one should be capable of executing it. But yesterday Beckert did it and, because of his effort, the Cubs won their most meaningful decision of the young season, 4-3 over the New York Mets, a victory that was their seventh in a row and expanded their first place margin over the runner-up New Yorkers to three games.

HAVE A PIECE ART

Margaret Bennett

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In our quest for understanding great writings, we have been aided by condensed books, and in our desire to become familiar with the most moving themes in music, we have been helped by abridged recordings. Unhappily, however, we have failed to cultivate a similar appreciation of the visual arts.

It is with pride, therefore, that we announce our new and unique service—GREAT SQUARE INCHES IN ART—a service that may prove to be the most significant cultural advance of the century.

Here is the amazing offer which GREAT SQUARE INCHES IN ART is making. We will send you, for what amounts to pennies a day, the best parts of fifty of the greatest art treasures ever painted. As art authorities recognize, almost every major work of art has one immortal area—usually about five square inches in size—which is so breathtakingly beautiful that it is loved and remembered by everyone, regardless of taste. Our panel of art connoisseurs has skilfully selected just these supreme square inches, cutting out all of the unfamiliar details, backgrounds, shadows. We have taken these exciting and memorable sections and printed them in rich color on fine paper, creating unsurpassed reproductions, which provide a wonderful adventure in artistic self-education.

Think of it! With this priceless short cut to art knowledge, you will be able to look at the best parts of four or five paintings in the time it would normally take you to view one. Not only will your life and that of your children be immeasurably enriched, but you will quickly begin to amaze your friends and business associates with your profound understanding of the world's most acclaimed achievements in art.

For example, one of your favorite artistic experiences is bound to be those square inches from Leonardo's *Mona Lisa* which contain her beloved and enigmatic smile. We will send you this smile for your very own as one selection in the series. Your portfolio will also include such delights as the matchless symmetrical shell from Botticelli's *Birth of Venus;* the masterful index finger from Michelangelo's *Creation of Adam,* just as it appears in the Sistine Chapel; the starkly beautiful pitchfork from Grant Wood's *American Gothic;* the voluptuous right thigh of Goya's *Maja Desnuda* (also available in *Maja Vestida,* if you prefer); a graceful Modigliani neck; a colorful glass of absinthe as painted by the immortal Toulouse-Lautrec in the Moulin Rouge; a skilfully executed square of red from a major work of Mondrian; Dali's famous and amusing limp watch; a Rubens buttock; a five-inch square from a notable Jackson Pollack; and, oh, so many more—fifty in all.

We know that it will be hard for you to believe, but all of these exciting and beautiful portions of art, which would cost literally billions if they were cut from the original paintings, are available to you for only $4.95, plus C.O.D. charges and postage. If you prefer to send your personal check or money order immediately, GREAT SQUARE INCHES IN ART will pay the postage and send you, along with your portfolio and completely free of charge, a beautiful gift for your home—a life-size reproduction in genuine simulated marble of the Venus de Milo's navel.

Order today!

Margaret Bennett, "Have A Piece Art," Saturday Review, May 11, 1963, p. 8.

APPENDIX

THE MELODY LINGERS ON

PSYCHOLINGUISTICS

(Sung to the tune of *"Devil or Angel"*)

Psycholinguistics,
Psychology and linguistics combined.
Psycholinguistics,
A look into the mind.
Psycholinguistics,
The process of reading explained.
We want to know all about you.

Three cueing systems,
Each one giving us some info.
Three cueing systems,
Each one letting us know,
What we are reading
On the printed page,
There are three, there are three, there are three.

The first one's semantic
That asks if it makes sense,
The next is syntactic,
Is the verb in the right tense?
Grapho-phonic,
This one is the last,
The letter-to-sound relationships.

Error or miscue
I can't make up my mind.
Error or miscue,
The answer I must find.
Error or miscue,
Be whatever you are,
I goofed, I goofed, I goofed.

So many questions
Keep coming into my mind.
I get confused
My mind is in a bind.
When will I know,
all there is to know.
Never, Never, Never!!!

All the new terms,
Are thrown at us so fast.
Recoding and structures,
So many we just can't last.
Strategy lessons.
This is the worst of all
We're lost. We're lost. We're lost!!!

Now it's all over,
The three weeks have come to an end.
Back to our classrooms,
Our poor minds we must mend.
Then synthesizing,
Is what we need to do,
To find the answers to our questions.

Lyrics composed by *Ric Neustadt*